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GALIGNANT'S
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CONTAINING

A full and accurate Description of every Object of Interest in the Capital; with a concise History of Paris, and every necessary Information for the stranger, also ample Directions to the Traveller of the various Routes to, and from the Coast, and for his Guidance on his Arrival in Paris; to which is added, an historical and picturesque

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To which is prefixed

A PLAN FOR VIEWING PARIS IN A WEEK;

ALSO

A COMPARATIVE SCALE OF WEIGHTS AND MEASURES,
AND VALUE OF COINS;

A DIRECTORY OF PARISIAN TRADESMEN, etc.

TENTH EDITION.

Embellished with a

MAP OF PARIS AND EIGHT ENGRAVINGS.

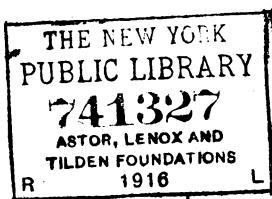
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TO

TRAVELLERS AND STRANGERS IN PARIS.

PASSPORT.—Every traveller, on any part of the continent, must have a passport, which is to be obtained (*gratis*) from the ambassador, envoy, or minister of the country he means to visit. It is advisable to go, or send to the ambassador's office a day or two before setting out, leaving your name, that of the country or place, you mean to visit, and the road intended to be taken. On disembarking, in France, your passport is demanded, to be taken to the Commissary of Police; and, on paying 2 francs, a provisional one is given in its stead, which answers the purpose till you reach Paris. Two or three days after arriving there, you must present this local passport at the prefecture of police, when the original one will be returned, and, if you purpose making but a short stay, it will save future trouble to have it then countersigned for immediate use, with the name of the next place you intend to visit; but if your object is to remain where you are, for a year or upwards, you may as well leave your first passport at the Bureau of the Police, and call for it a few days before your departure.

In travelling, your passport will sometimes be demanded at the gates of the chief fortified towns, and also at Paris, and examined by the officer on duty. Persons arriving in a town, where there is an ambassador of their nation, may, as a matter of etiquette, leave their cards.

The British Ambassador in Paris, No. 39, rue du faubourg St. Honoré, will sign passports for departure only between 11 and 1; and they must then be taken to the prefecture of police, quai des Orfèvres, and at the office of the Minister for Foreign Affairs, No 73, rue du Bac, where a fee of ten francs is exacted: the office is open every day from 10 to 5. Some trouble may be saved by leaving every thing relative to the passports to be managed by the master of the hotel where you lodge, or to the valet de place, who will do it for a trifle. It is prudent for a stranger to carry his passport about him in his excursions; as it will procure him admittance to some museums, and may entitle him occasionally to other privileges; besides that, it is convenient to be able to produce it in any emergency.

CASH ARRANGEMENTS.—Travellers may procure French money, sufficient to take them to Paris, before they leave London; or at Dover or Brighton. Or get Bank of England notes, or guineas, changed into French money, on landing in France; though this may be sometimes attended with trouble and loss. French gold and silver coin may be purchased at Mr. Solomon's, New Street, Covent-Garden; Mr. Smart's, 55, Princes Street, Leicester-Square; or of Mr. Thomas, 102, Cornhill. English money may be safely exchanged in Paris, at the shops of the professed money changers, in the Palais-Royal.* But the best way is to get a letter of credit from a banker in London on one in Paris. This may be sent to the Paris banker before setting out; and he may be desired to send credit for the sum wanted, on a banker in Calais, or wherever the traveller proposes to land, by a letter addressed *poste res-*

* For the best, see the Paris Directory, at the end of this work.

tante there. On his arrival, he finds his letter at the post-office, and gets from the French banker of the place what money he may want for his journey to Paris; and, when in that city, the balance of his letter of credit is paid by the Paris banker. Some persons, however, prefer the circular exchange notes of Herries and Co., or Morland and Co., London, which certainly are uncommonly convenient. They were invented by the late Sir Robert Herries. We have recommended the best and safest way of receiving money from England; we shall now name the worst and most insecure, which is by having bank notes inclosed in letters. The numerous robberies that have been lately committed in this way are almost incredible, and call loudly for the strictest inquiry and severest redress.

The principal bankers in Paris, who correspond with English houses, and who have transacted business for the English for these last six years, are Lafitte and Co., 11, rue de la Chaussée d'Antin; Mallet, 13, rue de la Chaussée d'Antin; and Luke Callaghan, 26, rue Neuve des Mathurins. Mr. C. has correspondents in all the principal towns of Europe. Their commission is about one per cent, besides a small premium when they pay in gold.

FRENCH COINS.—The French gold coinage consists of louis of 20 francs, worth 16s. 8d. and of double louis of 40 francs. The gold coins of that value struck in Bonaparte's time are called Napoleons; by which name also those coined since the restoration of Lewis XVIII, and termed Louis, are without discrimination more generally called. The French commonly call both Louis and Napoleons *pièces de vingt francs*. There are also some

old louis of 24 and of 48 francs, or rather livres, which lose on being changed.*

The present silver coinage consists of pieces of 5 francs, commonly called *pièce de cent sous*, because it is worth 100 sous or halfpence, and in English money 4s. 2d.; of pieces of 40 sous or two francs, worth 1s. 8d.; of one franc or 20 sous, 10d.; of 10 sous, or a half-franc, worth 5d.; and of 5 sous or a quarter of a franc. There are also some old silver coins in circulation, called *écus*, or pieces of 6 livres; and the *petit écu*, or piece of 3 livres; pieces of thirty sous, twenty-four sous, fifteen sous, twelve sous, and of six sous. These are now not often seen, but the French still continue to reckon by them; so a man will say he will take a *petit écu* for any work, meaning 3 francs; or that such a thing is worth cent *écus*, or 300 francs; mille *écus*, 3000 francs, etc. And of one who is rich they say he has plenty of *écus*.

The copper money consists of sous, double sous, pieces of mixed metal (*billon*), also of two sous; two liards or a farthing, of one liard, pieces of six liards or a sou and a half, and of a *centime* or one fifth of a sou. A sou contains 4 liards or 2 farthings.

There are no notes circulated in France but those of the national bank, and these only of two sorts, viz: 500 francs and 1000 francs. These are changeable into silver at the bank during the hours of business, for three sous, which is for the money bag; or, at a small premium, into silver or gold, at the different money changers.

* Since the complete adoption of the decimal coining system, the double louis loses 16 sous, the louis 9 sous, the piece of 6 livres 4 sous, that of 3 livres 5 sous, the 24 sous piece 4 sous, the 12 sous 2 sous, and the six sous 1 sou.

The French money being intimately connected with the new system of weights and measures, it is divided into decimal parts. The franc of silver is considered as its unity; the tenth part of which is called *décime*, and the hundredth part centime. So, in reckoning, instead of 25 sous, they will say one franc 25 centimes; instead of 30 sous, one franc 50 centimes; 35 sous, one franc 75 centimes; etc. etc. there being 5 centimes in a sou. A piece of 40 sous is called *quarante sous* or *deux francs*, and then the centimes again, and so on. When the course of exchange is at par between France and England, 24 livres or francs are considered as equal to the pound sterling: it must be remembered that the ancient livre is of less value than the modern franc.*

The following Table will probably prove acceptable to Strangers in Paris, who are not accustomed to bring francs into sterling money. In this table the calculation is made at 24 frs. to the pound sterling, though the exchange is sometimes higher.

Francs.	French.	l. s. d.
1 . . .	Un	0 0 10
2 . . .	Deux	0 1 8
3 . . .	Trois	0 2 6
4 . . .	Quatre	0 3 4
5 . . .	Cinq	0 4 2
6 . . .	Six	0 5 0

* A livre and a franc are synonymous; that is to say, in common conversation; but, in fact and in law, as for example, in the recovery of old debts, necessarily contracted in livres, the difference between the livre and the franc is $1\frac{1}{4}$ per cent, or 1 liard (half a farthing) in favour of the latter; it is for that reason, principally, that the value of the old French coin in livres has been reduced, by law, to a corresponding value in francs.

<i>Francs.</i>	<i>French.</i>	<i>l.</i>	<i>s.</i>	<i>d.</i>
7	Sept	0	5	10
8	Huit	0	6	8
9	Neuf	0	7	6
10	Dix	0	8	4
11	Onze	0	9	2
12	Douze	0	10	0
13	Treize	0	10	10
14	Quatorze	0	11	8
15	Quinze	0	12	6
16	Seize	0	13	4
17	Dix-sept	0	14	2
18	Dix-huit	0	15	0
19	Dix-neuf	0	15	10
20	Vingt	0	16	8
21	Vingt-et-un	0	17	6
22	Vingt-deux	0	18	4
23	Vingt-trois	0	19	2
24	Vingt-quatre	1	0	0
25	Vingt-cinq	1	0	10
26	Vingt-six	1	1	8
27	Vingt-sept	1	2	6
28	Vingt-huit	1	3	4
29	Vingt-neuf	1	4	2
30	Trente	1	5	0
31	Trente-et-un	1	5	10
32	Trente-deux	1	6	8
33	Trente-trois	1	7	6
34	Trente-quatre	1	8	4
35	Trente-cinq	1	9	2
36	Trente-six	1	10	0
37	Trente-sept	1	10	10
38	Trente-huit	1	11	8
39	Trente-neuf	1	12	6
40	Quarante	1	13	4
41	Quarante-et-un	1	14	2
42	Quarante-deux	1	15	0
43	Quarante-trois	1	15	10
44	Quarante-quatre	1	16	8
45	Quarante-cinq	1	17	6
46	Quarante-six	1	18	4
47	Quarante-sept	1	19	2
48	Quarante-huit	2	0	0

TABLE OF FRANCS.

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<i>Frans.</i>	<i>French.</i>	<i>l.</i>	<i>s.</i>	<i>d.</i>
49	Quarante-neuf	2	0	10
50	Cinquante	2	1	8
51	Cinquante-et-un	2	2	6
52	Cinquante-deux	2	3	4
53	Cinquante-trois	2	4	2
54	Cinquante-quatre	2	5	0
55	Cinquante-cinq	2	5	10
56	Cinquante-six	2	6	8
57	Cinquante-sept	2	7	6
58	Cinquante-huit	2	8	4
59	Cinquante-neuf	2	9	2
60	Soixante	2	10	0
61	Soixante-et-un	2	10	10
62	Soixante-deux	2	11	8
63	Soixante-trois	2	12	6
64	Soixante-quatre	2	13	4
65	Soixante-cinq	2	14	2
66	Soixante-six	2	15	0
67	Soixante-sept	2	15	10
68	Soixante-huit	2	16	8
69	Soixante-neuf	2	17	6
70	Soixante-dix	2	18	4
71	Soixante-onze	2	19	2
72	Soixante-douze	3	0	0
73	Soixante-treize	3	0	10
74	Soixante-quatorze	3	1	8
75	Soixante-quinze	3	2	6
76	Soixante-seize	3	3	4
77	Soixante-dix-sept	3	4	2
78	Soixante-dix-huit	3	5	0
79	Soixante-dix-neuf	3	5	10
80	Quatre-vingts	3	6	8
81	Quatre-vingt-un	3	7	6
82	Quatre-vingt-deux	3	8	4
83	Quatre-vingt-trois	3	9	2
84	Quatre-vingt-quatre	3	10	0
85	Quatre-vingt-cinq	3	10	10
86	Quatre-vingt-six	3	11	8
87	Quatre-vingt-sept	3	12	6
88	Quatre-vingt-huit	3	13	4
89	Quatre-vingt-neuf	3	14	2
90	Quatre-vingt-dix	3	15	0

<i>Francs.</i>	<i>French.</i>	<i>l.</i>	<i>s.</i>	<i>d.</i>
91	Quatre-vingt-onze	3	15	10
92	Quat. e-vingt-douze	3	16	8
93	Quatre-vingt-treize	3	17	6
94	Quatre-vingt-quatorze	3	18	4
95	Quatre-vingt-quinze	3	19	2
96	Quatre-vingt-seize	4	0	0
97	Quatre-vingt-dix-sept	4	0	10
98	Quatre-vingt-dix-huit	4	1	8
99	Quatre-vingt-dix-neuf	4	2	6
100	Cent	4	3	4
101	Cent un	4	4	2
102	Cent deux	4	5	0
103	Cent trois	4	5	10
104	Cent quatre	4	6	8
105	Cent cinq	4	7	6
106	Cent six	4	8	4
107	Cent sept	4	9	2
108	Cent huit	4	10	0
109	Cent neuf	4	10	10
110	Cent dix	4	11	8
111	Cent onze	4	12	6
112	Cent douze	4	13	4
113	Cent treize	4	14	2
114	Cent quatorze	4	15	0
115	Cent quinze	4	15	10
116	Cent seize	4	16	8
117	Cent dix-sept	4	17	6
118	Cent dix-huit	4	18	4
119	Cent dix-neuf	4	19	2
120	Cent vingt	5	0	0
121	Cent vingt-un	5	0	10
122	Cent vingt-deux	5	1	8
123	Cent vingt-trois	5	2	6
124	Cent vingt-quatre	5	3	4
125	Cent vingt-cinq	5	4	2
126	Cent vingt-six	5	5	0
127	Cent vingt-sept	5	5	10
128	Cent vingt-huit	5	6	8
129	Cent vingt-neuf	5	7	6
130	Cent trente	5	8	4
200	Deux cents	8	6	8
300	Trois cents	12	10	0

<i>Francs.</i>		<i>French.</i>		<i>l.</i>	<i>s.</i>	<i>d.</i>
500 .	.	Cinq cents .	.	20	16	8
1000 .	.	Mille .	.	41	13	4
2000 .	.	Deux mille .	.	83	6	8
3000 .	.	Trois mille .	.	125	0	0
4000 .	.	Quatre mille .	.	166	13	4
5000 .	.	Cinq mille .	.	208	6	8
10,000 .	.	Dix mille .	.	416	13	4
20,000 .	.	Vingt mille .	.	833	6	8

FRENCH WEIGHTS AND MEASURES.—Before the revolution, the weights and measures of France differed in almost every province, town and village, which was the cause of much embarrassment in all commercial operations.—It was not unusual to have in the same town different measures for the same object, and this diversity extended not only to the names but to the measures of the same name; which even differed from one another: thus there were feet of from 10 to 13 inches; toises or fathoms from 5 to 8 feet; perches from 9 to 28 feet; pounds from 13 to 16 ounces; ells from 36 to 44 inches; which was often the occasion of two neighbouring hamlets not understanding each other though they used the same words. Their subdivisions were likewise extremely inconvenient; each district and trade having their own manner of dividing unity, and none of them conformable to the scale of enumeration. Hence arose difficulties and long calculations of fractions and complex numbers.—Another absurdity in the old measures was, that the names of the different multipliers and divisors did not indicate their relation with the principal unity; thus, the words *hog-shead* and *league* presented no idea of their relation with the pint and toise of which they are composed.

In order to obviate this grand evil in political oeconomy, the French government not only

determined upon an uniformity of weights and measures for France, but to establish a system applicable to, and which might be adopted by, all nations. To accomplish this was to make all measures depend upon one, which should not be peculiar to one place more than another, and which might be verified at all times and in all countries; it required the same multipliers and divisors for each kind of unity, and that they should have values attached to them conformable to the scale of numeration almost generally adopted; and finally it required as short a nomenclature as possible, giving such names to the multipliers and fractions as should express their relations with the unity upon which they depend, and these names were to be taken from the dead languages, in order that they might suit all nations. The National Assembly adopted the opinion of the Academy, in a decree of March 26th 1791, which was to deduce the size of this unity from the dimensions of the earth, by taking the ten millionth part of the quarter of the meridian. Accordingly MM. Mechain and Delambre, two celebrated geometers were ordered to measure an arc of the meridian which passes from Dunkirk to Monjouy, near Barcelona.—The result was that the length of the quarter of the meridian was concluded to be 5,130,740 toises, or 30,784,440 feet, the ten millionth part of which is 3 feet, 0 inches, 11 lines, 295936, and the size of the *mètre* (from the Greek, which signifies measure), was definitively fixed at 3 feet 0 inches, 11 lines 295936. The size of the other measures was then deduced from the *mètre*, and the name given to each: these are the *litre* and the *gramme*. In order the more readily to apply these measures to the different uses for which they were intended, names were given to their different multipliers and divisors, which are,

myria, *kilo*, *hecto*, *deca*, for the former, and *deci*, *centi*, *milli* for the latter, taken from the Greek and Latin, and which are placed immediately before the name of the principal unity, indicating, for the former, tens of thousands, thousands, hundreds, tens; and, for the latter, tenths, hundredths, thousandths. Thus, in calling over the compounds or the parts of an unity, the relation is expressed which they have with it; which establishes between these multipliers and fractions the same scale as the usual system of numeration, and reduces calculation to an extreme simplicity. It is one of the great advantages of the new system, that, in future, all necessary calculations for the usual business of life may, with even a moderate capacity, be learnt in a short time.

The government, however, finding it difficult to reconcile the new system with the prejudices of the people in favour of the old names, permitted the latter to be used, though they no longer mean the same measures as formerly, but this permission only extended to the customs of trade.

We shall now give the abbreviations of the names, and then an analysis, or table, of the different measures.

<i>Names.</i>	<i>Ab.</i>	<i>Names.</i>	<i>Ab.</i>
Mètre	mt.	Déci	d.
Stère	a.	Centi	c.
Litre	l.	Décamètre	dmt.
Gramme	gr.	Hectomètre	hmt.
Franc	fr.	Myriamètre	cmt.
Décime	dme.	Décimètre	dmt.
Centime	cme.	Centimètre	cmt.
Myria	m.	Millimètre	mmt.
Kilo	k.	Etc.	
Hecto	h.		
Deca	d.		

LONG MEASURE.

Multiplying Series.

The mètre is the unity.

10 mt.	=	1 dmt.			
100	=	10	=	1 hmt.	
1000	=	100	=	10	= 1 k.
10,000	=	1000	=	100	= 10 = 1 cmt.

Dividing Series.

1 mètre	÷ 10	= 10 décimètres
1 dmt.	÷ 10	= 10 centimètres.
1 cmt.	÷ 10	= 10 millimètres.

New measures.	Reduced into ancient French measures.	Reduced into English meas.
0,32484 of a mt.	= 1 foot	= 1 ft. 0 in. 8 lin. 8416
1 mètre	= 3 ft. 0 in. 11 lin. 2959	= 3 f. 3 in. 3702.
1,18845 of a mt.	= 1 ell or 3 ft. 7 in. 10 lin. $\frac{1}{2}$	} = 3 ft. 11 in. 7.
	which will be about 1 mètre and $\frac{1}{5}$ to an ell, or 5 ells equal to 6 mètres.	

1 décamètre	= 5 toises, 0 ft. 9 in. 4 lin.	= 2 poles.
1 hectomètre	= 51 toises, 1 ft. 9 in. 4 lin.	= 20 poles.
1 k.	= 512 toises, 5 ft. 9 in. 4 lin.	= 5 furl. about.
1 cmt.	= 2 $\frac{1}{2}$ leagues	= 6 m. 2 f. about.
2 hecto, 2 deca, 5 mt.	= 1 league	} = 3 miles 1 furl.
	of 25 to the degree	
And 1 league $\frac{1}{2}$ of 20 to the deg.	= 3 m. 7 furl. 10 poles.	
The post league	= 2 miles, 5 furl. 28 ptes.	

The mètre is intended to substitute the ell and the toise, and the terms to toise and to ell are replaced by one only, that is to *measure*. The subdivisions of the toise, and the fractions of the ell are substituted by the parts of the mètre. The perch and the other lengths for measuring land are substituted by the décamètre, the mètre, and the

parts of the mètre. The ancient names, *perch*, *hand*, *finger*, *trait*, may be substituted for the new names, *décamètre*, *décimètre*, *centimètre*, *millimètre*; the mètre has no synonyme.

Formerly the league was the unity of itinerary measures, which is now substituted by the *kilomètre* and *myriamètre*, which may be called *mile* and *league*.

SQUARE MEASURE.

The square mètre is the unity of measure for small superficies.

1 square mètre = 100 square *décimètres*.

1 square *décimètre* = 100 square centimètres, and 1 square centimètre = 100 square millimètres.

The unity for measuring land is the *are*, from the Latin *arare*, to labour.

Multiplying Series.

square mt.

100 = 1 are

10,000 = 100 = 1 square hectare, or hmt.

1,000,000 = 10,000 = 100 = 1 myriare or square kilomètre.

Dividing Series.

100 square mètres $\div 10 = 1$ déciare or 10 square mètres; 10 square mètres or 1 déciare $\div 10 = 1$ centiare or 1 square mètre.

New measures.	Reduced into ancient French measures.	Reduced into English measures.
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Are	= 2 square perches.	} = 2 ac. 0 rd. 35 ps. 19 yds. 2200
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The hectare, are, square *décimètre*, square centimètre and the square millimètre, may be res-

pectively designated by the words acre, square perch, square palm or hand, square finger, square trait.

SOLID MEASURE.

The unity for measuring solid bodies is the cubic mètre.

1 cubic mètre = 1000 cube décimètres ; 1 cube décimètre = 1000 cube centimètres, and 1 cube centimètre = 1000 cube millimètres.

The cube mètre is used in measuring fire wood, but is then called the stère, which is divided into 10 décistères, and the décistère into 100 cube décimètres.

New mesures.	Reduced into ancient French measures.	Reduced into English measures.
1 stère	= 29 feet, 17 $\frac{3}{4}$ 9, near $\frac{1}{2}$ of a cord of wood	= $\frac{1}{2}$ of a cord.

MEASURES OF CAPACITY.

The measure of unity is of the capacity of a cube décimètre and is called *litre*.

Multiplying Series.

litres.			
10 =	1	décalitre.	
100 =	10	=	1 hectolitre.
1000 =	100	=	10 = 1 k. or cube mètre.
10,000 =	1000	=	100 = 10 = 1 myrialitre.

Dividing Series.

1 litre \div 10 = 1 décilitre \div 10 = 1 centilitre
 \div 10 = 1 myrialitre.

DRY MEASURE.

New mesures.	Reduced into old French measures.	Reduced into English measures
1 litre	= 1,2299 litrons	= 1,172 pints.

LIQUID MEASURE.

New.	Old French.	English.
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1 litre =	1,0737 pints =	2,1474 pints.
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When dry goods are measured, the words kilolitre, hectolitre, décalitre and litre, may be substituted by their synonymes *muid, setier, boisseau, litron*. For wet goods the names *velte, pinte, poisson*, may be used instead of décalitre, litre and decilitre.

WEIGHTS.

The gramme, which weighs a cube centimètre of distilled water, is the unity for weights.

grammes.	<i>Multiplying Series.</i>
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10 =	1 décagramme.
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100 =	10	=	1 hectogramme.
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1000 =	100	=	10 =	1 kilogramme.
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10,000 =	1000	=	100 =	10 =	1 myriagram
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Dividing Series.

1 gramme	÷ 10 =	1 décigramme.	÷ =	1.
centigramme	÷ 10 =	1 millogramme.		

New weights.	Reduced into old.	Reduced into
	French weights.	English weights.

1 gramme =	10grs., 841,000 parts =	22,966 grains.
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0,48951 of a } kilogramme. }	= 1 lb. poids de mare. =	1 lb. 1 oz. 2 dr.
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1 kilogramme =	2,04288	=	2 lb. 4 oz.
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These substitutes for kilogramme, hectogramme, décagramme, gramme, and décigramme, are *livre, once, gros, denier, grain*. The weights of 100 and 1000 kilogrammes are called *quintal* and *millier métriques*.

PACKETS sail daily from Dover and Calais with passengers. Those who engage places either in London or Paris, for the whole route, and wish to stop at either place, are allowed to do so and resume their journey at pleasure, without additional expense, if this be mentioned when the place is taken, but there are inconveniences attending this apparent advantage.

DILIGENCES, STAGES, PUBLIC VEHICLES, etc.—There are two establishments in London which have correspondence with Paris: the first, the Spread Eagle, Gracechurch-street, connected with Webb's Black Bear, Piccadilly, employs the new patent safety coaches, which cannot overturn, called the *Times*, and correspond with the *Hirondelle*, No. 24, rue Bouloy, Paris; the offices for these coaches, at Dover, are Mr. Chaplin's, Cross-wall, the London Hotel, and the King's Head; and at Calais, Mr. Lainé's, No. 22, rue Neuve. The second, at the Golden-cross, Charing-cross, corresponds with the *Messageries Royales*, No. 12, rue Notre Dame des Victoires, Paris. Every requisite information may be obtained at the above office, which is the oldest establishment of the kind in Paris, is selected to convey the Government Bullion, and books, all sorts of articles for every part of Europe. (See page xviii, for prices, etc.) Since the last peace, the French have much improved their public conveyances; they are much lighter in their construction, and comprise a more decent "set out" than formerly. But the immense load of merchandise and luggage, and the high roads in France being paved, it is impossible they can ever be so "prime" in appearance, or so "bang up to the mark" as those in England; yet, we can assure the traveller, that they perform both in celerity and convenience much more than they promise. The Diligences in general carry 9 passengers, viz. 6 inside, 2 in the cabriolet, and the *conducteur*, answering to an English guard. But there are some of them that carry 9 inside and 9 out (before and behind); there are also two or three bodied coaches, that freight 18 inside, a few outside, and luggage. The inside of these vehicles is generally lofty and roomy, and a net-work hangs

from the roof for hats and light parcels, besides capacious pockets, etc. The places are all numbered, from one to six; the corner places are the four first and the two middle ones are the two last; when the traveller takes a place, the number of the one he is to occupy, is mentioned on the receipt. The conductor, who acts as master of the ceremonies, always takes care that every traveller occupies his own, by calling and placing each in his turn; a method which prevents disputes and is worth copying in England. There is no coachman, but a postilion, who is changed at each stage. We will not attempt to describe this almost nondescript being, as we do not wish to anticipate the stranger's amusement at the first unprepared view of such a heterogeneous appearance in outward garb, as opposite as the antipodes to the smart spruce well-booted English postilion: it is but fair though to add that they are furnished with more intellect, better mannered, and less mercenary. The conductor takes all the trouble of paying the trifling perquisite to the postilions for the passenger at each stage, and receives the whole amount, which is charged at the rate of 2 sous per 6 or 8 miles, with his own perquisite, which is about double that sum, at the end of the journey (*See page 25.*)

Each passenger is allowed 30lb. of luggage; above that it is charged by weight.

It is customary to pay, on being booked, one half of the fare, and a ticket is given indicating the day and hour of departure. It is necessary that the person's passport should be obtained before the place is taken, because the earnest paid is never returned.

Diligences or stages, for all parts of France, will be found at the grand *Messageries Royales*, rue Notre Dame des Victoires; but, as it sometimes

occurs that all the places in these are previously engaged, or that the hours of departure are not suitable, we think it proper to give a list of other offices, where public conveyances may be found, the travellers by some of which sleep on the road, and pursue their route only by day.

The following are conveyances to the coast:

CALAIS.—There are 3 coaches to Calais, viz: two from *rue Notre Dame des Victoires*. The 1st, at 9 o'clock in the morning; in 34 hours; fare inside, 40 francs, or 84 fr. to London; outside 30 fr. to Calais, or 60 fr. to London. The 2nd, at 9 o'clock in the morning; in 30 hours; fare inside, 45 francs, or 90 fr. to London. Gallery 40 fr., or 85 fr. to London. Outside 35 fr., or 65 to London.

The Swallow, a third coach, leaves the *Hôtel des Fermes, rue du Bouloy*, at 9 o'clock in the morning; in 30 hours; fare foremost inside, 45 fr. to Calais, or 90 fr. to London, hindmost inside 40 fr., or 85 fr. to London; outside 35 fr., and 65 to London.

There are 6 coaches for Rouen; some of which go through to Dieppe, viz:

ROUEN AND DIEPPE.—From the *Hôtel des Fermes, Rue du Bouloy*, at 6 in the morning, fare, 15 and 12 francs; 12 hours.—This coach goes to Dieppe; fares 23 and 18 francs.

Jumelles, rue du Bouloy, No. 9, every evening at 7 o'clock; fares, 15, 12, and 10 francs; 11 hours.—This coach goes to Dieppe in 19 hours; fares, 23, 18 and 16 fr.

Messageries Royales, rue Notre Dame des Victoires, 2 coaches, one at 5 in the morning, in 14 hours; and the 2nd at 6 in the evening, in 12 hours; fares, 15, 12 and 10 fr.—They both go to Dieppe; fares, 23, 18 and 16 fr.

ROUEN (only).—*Hôtel des Gaules, rue Coq-héron*, No. 11. Every evening at seven; fares, 15, 12, and 10 francs; in 10½ hours.

Rue de la Jussienne, No. 19 and 21.—Three coaches. One at 6 in the morning; another at 6 in the evening;

and the third every evening at eleven; fares, 15, 12 and 10 francs; in 12 hours.

DIEPPE (only).—*Rue de la Jussienne*. Every evening at six, in 16 hours; fares, 22 and 19 francs.

HAVRE.—There are 5 coaches, viz :

Hôtel des Fermes, rue du Bouloy. Every morning at 6; fares, 27 and 20 francs; in 24 hours.

Jumelles, rue du Bouloy, No. 9.—Every evening at 7; fares, 20, 22 and 27 francs, in 20 hours.

Messageries Royales.—Every evening at 6; fares, 20 and 25 francs; in 24 hours.

Rue de la Jussienne, (two coaches.)—One at half past 6 in the morning, the other at 6 in the evening; fares, 27 and 22 francs, in 22 hours.

Our readers will find the above account as correct as we hope it is clear; and to prevent the possibility of a mistake, we would instance, in reference to one statement, for example, that the coaches designated by us Dieppe (only), although they pass through Rouen, receive no fare short of the journey to Dieppe; those we have classed Rouen (only), of course proceed no further; but those described Rouen and Dieppe, book for either.

The hours of departure daily for Paris, from the different sea-ports named above, are generally the same as those on leaving the capital.

We annex the following list of conveyances for every part of France and the continent.

Rue du Bouloy, No. 22. Voitures for Caen, every day.

Rue de la Jussienne, No. 21. Diligences for all Normandy.

Rue du Bouloy, No. 24. Voitures, every day, for Orleans, Blois, Tours, and Saumur, Fontainebleau.

Rue du Bouloy, No. 24. *Messagerie de l'Eclair.* Voitures every day, for Amiens, Lille, Dunkirk, Brussels, Antwerp, Amsterdam, Dort, Rotterdam, Liege, Maestricht, Aix-la-Chapelle, Cologne, Coblenz, Frankfort, etc.

Rue Bourg l'Abbé, No. 12. Diligence for Amiens and Arras.

Grand Cerf, Faub. St. Denis, for Amiens.

Rue Contrescarpe St. André des Arts, No. 5. Diligences, carrying six, every day, for Orleans, Blois, Tours, Saumur, etc. At the same place, a voiture, every day, for Fontainebleau, in six hours.

Rue du Faubourg St. Denis. No. 50. Diligence for Compiègne, Senlis, Pontoise, Nanteuil, Chateau-Thierry, Chantilly, etc.

Rue des Fossés St. Germain l'Auxerrois, No. 26. diligences for Chartres, Vendôme, Tours.

Rue Gît le Cœur, No. 6, hôtel de Toulouse. Veturinos for Lyons, Geneva, Avignon, Marseilles, Nice, Montpellier, Nismes, Toulouse, Bordeaux, Bayonne, and all Southern France. Lausanne and all Switzerland. Turin, Milan, Rome, Naples, and every part of Italy.

Rue Gît le Cœur, No. 11, hôtel Montauban. Carriages may also be engaged at pleasure, for all the above places, and also for Prussia, Hanover, Poland, and Austria.

Rue Saint Martin, No. 256. Strasbourg, Mayence, and Germany.

Rue St. Martin, No. 247. Germany, Switzerland, Italy, Brussels, Antwerp, and Holland.

Rue Saint Victor, No. 50. Fontainebleau and Corbeil.

Rue Croix des Petits Champs, No. 12. Coaches for Fontainebleau, daily.

Rue Saint Denis, No. 237, and rue d'Enfer, No. 12. Diligence for Beauvais, daily.

Rue Dauphine, No. 26, and Quay Saint Bernard, at the Cheval Rouge. Voitures for Lyons, by Fontainebleau, Nemours and Moulins (sleeping every night). At this place, also, are carriages for hire to any place.

The above is a list of the principal *voituriers*.

Besides these diligences, there are small one-horse carts, called *Pataches*, for Strasbourg, Metz, Nancy, and Lyons; the price is 10 sous (5d) per league, and the office is in the rue Saint Martin, near the gate of that name; and for Lyons, in the faubourg St. Antoine.

PACKETS.—*Calais.* A packet sails from Fresh Wharf, London Bridge, every Friday; and from Calais to London, every Monday; but this cou-

veyance is neither certain nor desirable. The fare for cabin passengers is 1*l.* 11*s.* 6*d.*, and for servants and children, each one guinea.

Packets sail daily from Dover to Calais; passage 10*s.* 6*d.*

Dieppe.—Packets sail from Brighton to Dieppe or vice versa every evening during the season, and in winter twice a week. Cabin, 2*l.* 2*s.*; deck, or for servants and children, 1*l.* 1*s.* There are ten of these packets (some of which are upwards of 100 tons), and lately a very great preference has been given to this route, owing to the superior facilities for travelling, as well as the saving of 90 miles in the distance. The Packet company have bound themselves under such restrictions as will admit of no detention to passengers, except by dint of bad weather. Families may have a packet to any part of England, Scotland or Ireland. A vessel sails weekly with merchandize. Dieppe is now become the best port on the north or any other part of France, having 28 feet water in the harbour. To all these advantages we must not omit to point out the beautiful and picturesque scenery on this road, especially the opportunity which it presents to visit the native City of William the Conqueror, Rouen.

Boulogne.—Packets sail almost daily to and from Dover to Boulogne, fare 10*s.* 6*d.* A packet also sails from Rye to Boulogne every Thursday. Fare 1 guinea.

A vessel sails from Hastings to Boulogne every Monday.

Havre.—Packets sail between Southampton and Havre, twice a week, viz: Tuesdays, and Fridays; and from the latter town coaches set off daily for Paris, which go by Rouen, and perform the journey in 18 hours. The packets we recommend more particularly, are the *Prince Cobourg* of 76, and *Britannia* of 107 tons, both for their strict regu-

larity and superior accommodations, besides being newly built and commanded by officers of the navy, and they are in every point of view equal in comfort and accommodation, to the celebrated Leeth and Falmouth packets, and passengers are generally entirely satisfied with the liberal manner in which this concern is conducted, and is decidedly the best route for travellers proceeding to Paris; the banks of the Loire, or to the South of France. During the winter these packets sail on the 5th, 10th, 15th, 20th, 25th and 30th of each month.

Caen.—The Elisabeth, fine new cutter, sails for Southampton every fortnight, two days after the full and change of the moon, and returns between those periods. She belongs to Messrs. Weeks and March, the proprietors of the Havre packets.

Ostend.—Packets sail from the Custom-House quay, Lower Thames-street, and from Botolph-Wharf, London, every Sunday. The best cabin, 1*l.* 11*s.* 6*d.* Servants and children, 1*l.* 1*s.* Packets from Dover to Ostend sail every Wednesday and Saturday at noon.

Helvoetsluys.—At Harwich, are stationed 12 packets, which sail twice a week, wind and weather permitting, for Helvoetsluys, Cuxhaven, and Gottenburgh. This passage, with a fair wind, may be made in about 16 hours.

Bordeaux.—The two following packets have been lately established, which now renders the journey to the south of France more economical, and commodious, by lessening the distance.

Cork to Bordeaux.

The NELSON, fitted up with every accommodation, having three separate cabins, commanded by an officer of the navy, sails once a month from each port; passage, 7 guineas; children or servants 3 guineas and a half.—Apply, for particulars, to

Mr. Gerard Galway, 37, façade des Chartrons, Bordeaux.

Dublin to Bordeaux.

The DORSET, Captain Wm. Evans, is a remarkably fast sailing cutter, and sails once a month from each port. The comfort of passengers has been particularly attended to. There is a separate cabin for ladies.—Apply, for particulars, to M. J. Elliot, 33, Sackville Street, Nelson's Pillar, Dublin, or Messrs. M'Carthy, brothers, Bordeaux.

For the accommodation of families, a whole packet may generally be had for their sole use, on the following terms:

From London to Calais or Boulogne.

	<i>l.</i>	<i>s.</i>	<i>d.</i>
A family and two carriages	10	10	0
Ditto ditto with horses /	12	12	0
A carriage, (separate)	3	0	0
Horses, (separate)	1	1	0
Passengers, (each)	0	10	6

From London to Ostend, full freight.

A family and two carriages	18	18	0
Horses, if not freighted (each)	2	2	0

From Brighton to Dieppe, full freight.

A family and two carriages	21	0	0
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Any further information respecting packets, may be procured at Sugden's Packet-office, No. 361, Strand, London.

CUSTOM-HOUSES. — The traveller will generally find every necessary information respecting the packets, at the inn, in the sea-port town where he puts up; from whence the porter will safely convey his luggage to the custom-house; as it must be inspected previous to its being put on board. The owner should accompany the luggage to the cus-

tom-house, where great civility is generally met with. Every thing is opened, but the contents are seldom much disturbed. When this examination is ended, the trunks are again taken up by the porter, and carried on board the vessel in which the traveller's passage is secured.

On arriving at the opposite coast, it is usual to give something to the steward and sailors of the packet. The moment the vessel reaches the pier, the custom-house officers generally step on board to demand the passengers' passports, which are immediately sent to the prefect. The luggage is taken to the custom-house to be examined, and soon returned. The traveller is relieved from any trouble by the Commissioners of the Inns he may choose to put up at.

Duty on carriages, horses, etc.—When a carriage is landed in France, the owner pays one-third of whatever value he may put upon it, receiving a certificate for the same; but care must be taken not to be too much under the real value. If the carriage leaves France within two years, two thirds or three-fourths of the money deposited will be returned on producing his certificate. If the traveller does not return the same way, the money must be asked for, by shewing their receipts, before leaving the French frontier, in any other part of the kingdom.

A gig, or any other two-wheeled carriage, pays the same duties.

On leaving England, the duty on a horse is two guineas, besides 10s. in the 100*l.* according to its value. On arriving in France, the duty is 15 francs for a horse and 5 for a poney.

Linen and furniture, if in use, are freely admitted, but for plate, except in a very small quantity, it is necessary to address a letter to the *Directeur Général des Douanes*, stating at what port it is to

be, or is already landed, who will grant a permission for so many years, at the expiration of which a new permission must be applied for. A certain sum is deposited as a security for adhering to this regulation.

New harness and carpets are prohibited in France, but not in the Netherlands; and there, the duty on carriages is one-tenth of their value; that on horses 8 francs.

FRENCH INNS. — The English traveller must not expect to find on the continent all the cleanliness and comfort to which he has been accustomed in English inns. The floor of the rooms is generally composed of bricks or tiles; nor is a bit of carpet to be seen. But the beds are in general good; fuel is dear and almost always consists of wood, in a great open chimney, which frequently smokes. Excellent coffee, and generally good bread and wine, may always be procured; and if the traveller can become reconciled to meat boiled, stewed and roasted to rags, with some rich sauce or other, there are always plenty of such dishes, with good vegetables, and a copious desert of fruit. A silver fork and a napkin are always laid before each person. The wine is served in the black bottle, with a tumbler or a decanter of water; for, as the French never drink beer at their meals, they supply its place with wine and water, and only drink fine wines and liquors in wine glasses, which they call *verres à pied*. These are seldom put on the table unless asked for. The table-wine is called *vin ordinaire*, and, in the wine countries particularly, is generally very cheap and good.

Calais.—Dessein's hotel is well known all over Europe, and the house has lately been refitted, so that our countryman Sterne would scarcely be able to recognize it. Meurice's hotel is also highly praised by travellers, and is replete with

accommodation for merchants, etc. The Paris diligence goes from this house. The Silver Lion is likewise an excellent inn; and the traveller will be well entertained, and find all necessary accommodations. The Bourbon hotel, has been lately fitted up. The landlord, Rignolle, acquired his trade in England, and, therefore, the comfort and elegance of his tavern, are easily accounted for. The Mail goes from this latter hotel daily.

At Dieppe, the best inns are those of Taylor, a good English inn, Delarue, and Petit.

TRAVELLING IN FRANCE.—Persons who have not their carriage may travel in France by the diligence, by the *malle-poste*, or in a hired carriage with post-horses. The diligence generally carries 6 inside, and three persons in front in the *cabriolet*, a sort of covered dicky. It will convey a vast deal of luggage; and a person called the *conducteur* sits in the *cabriolet*, to take care of it (*See p. 7.*) The *malle-poste* is a conveyance lately established by government for carrying the mails. It goes with four horses, and will take three inside passengers only, and one in the *cabriolet* along with the guard. It is rather dearer than the diligence, but very convenient, and in every respect as good as posting in one's own carriage; 50 lb. of luggage is allowed each passenger. The carriages which a traveller may hire for travelling post, and which will not contain more than two persons, are generally called *cabriolets*. They have only two wheels, and are drawn by two horses. Their appearance is very different from any kind of travelling carriage in England; but they are light, roomy, and convenient. As a carriage cannot, in France, be changed at every stage, the traveller must hire a *cabriolet*, or any other conveyance for the whole journey. The price varies; but, one from Calais to Paris may generally be had for four guineas, (about 100 francs.)

Other carriages, called *voitures*, or *calèches* and *berlines*, on four wheels, which will carry three, four, or six persons, may be had for 120 or 130 francs, (about 5 guineas.)

Carriages for a long journey are of course much more reasonable, and should be hired at so much per day, generally about 10 francs.

In hiring a carriage it is necessary to have written on the receipt, a sort of guarantee, that all repairs which may arise from the badness of the vehicle, will be paid for by the person who lets it.

All the posting in France being in the hands of government, there is only one place at each stage or in each town, for changing horses. This place is very seldom an inn; but the postilion will conduct the traveller to any place he is ordered. The business of posting is extremely well managed in France, and perhaps excels that of every other country in Europe. The postilion drives, on an average, all through France, as fast as in England; and there is no danger whatever from drunken drivers, or from fellows running races against each other. There are no turnpike-gates in any part of the kingdom; and the price of posting and of paying the postilion is uniformly fixed. Thirty sous is paid for every horse, and a horse is allotted for each person. But they seldom put more than three horses to a carriage, and generally all abreast, with one postilion, except when the carriage has a pole, when four horses are invariably put, with two postilions. It is therefore advisable for travellers who have a carriage with a pole, to have it taken off, and get shafts instead, in French called *limonière*, as this makes a considerable difference in the expense of posting. If there are more than three or four persons in a carriage with shafts, the post-master will perhaps only order three horses, unless the traveller insists on more,

and then, instead of charging full 30 sous for the fourth or fifth horse, which is not put to, he will only make the traveller pay a trifle more for each of the three horses; so that the journey is made probably as fast as with the full number of horses, and at a much less expense. The legal sum fixed for the driver is 15 sous, but travellers seldom give less than 30. A promise of 10 sous more will occasionally make them go much faster. A child under six years pays half-price either in posting or in the diligence; and two children are equivalent to one grown person.

It is seldom necessary to send on a courier before to order horses, unless in some unfrequented parts, or when there is an extraordinary run on the road between Paris and Calais. The postmasters are civil and obliging, and their conversation is often very instructive. They are so accommodating, that if a person does not choose to change, they will always refer the payment to the next post, or even to two or three posts in advance; and the postilions entertain the same disposition. But, in case the party travel during the night, or should feel disposed to sleep, it will be the best mode to pay for several posts in advance, together with the postilions. In this way, you may travel many hours without interruption.

With respect to a hired carriage, on arriving at Paris, or elsewhere, it must be immediately sent, according to the direction you have received on engaging it, in order to avoid discussions.

Some light stage-coaches, called *vélocifères*, have lately been built for the Calais and Rouen roads, much in the English style. Those from Calais perform the journey to Paris in 32 or 36 hours. Thirty pounds of luggage are allowed to each person; and beyond that 21 francs are charged for every hundred weight. The price of

an inside place in the diligence is 40 and 45 francs; outside 30 and 35 francs.

A slow but pleasant mode of travelling for some persons, used in France and all over the continent, is to make a bargain with a man called *voiturier*, who keeps carriages and horses, and will convey travellers with the same carriage and horses, to any place for a certain sum; and he will undertake to defray all their expenses on the road. The inconvenience of this mode of travelling is, that the traveller must set off every morning very early, and must stop to bait, in the middle of the day, for at least two hours, to refresh the horses. The distance performed daily is from 40 to 50 miles. Such carriages will carry a great deal of luggage, and are very convenient for a family of children, females or invalids. The expense is generally a guinea a day for the journey, and as much for the *voiturier* to go back; so, if your journey lasts five days, you will have to pay 10 guineas: but different bargains may be made in different places. There are two establishments of the kind in London: that of Delavaud and Emery's, at Mr. Recordon's, watch-maker, Cockspur street, Charing-Cross; and that of Mr. Dejean, 33, Haymarket. The price is only 9 louis from London to Paris, including every expense; each person is allowed a cwt. of luggage, and the journey is made in less than a week. (*See page 20.*)

Conveyances of the same kind, but dearer, may be had at Calais. Return carriages of this description may sometimes be had on reasonable terms. The coachman always expects something, say at the rate of one or two francs a day, at the end of the journey.

Another way of travelling in France is to ride *dost*, which is called *à franc étrier*. If the rider does not go with a carriage, he must have a post-

c.

tilion to attend him. The luggage is carried in saddle-bags fastened to the saddle; but the postilion will also carry a portmanteau behind him, if it does not weigh more than 30 pounds. The postilion always canters before the traveller, who is not allowed on any account to pass him. If there be more than three riders, there must be two postilions to conduct them. A French post may generally be reckoned at 5 miles and a half, never more, sometimes less, particularly near Paris. On leaving and arriving at certain privileged places, called "*Postes Royale*," by the Postmasters, the first post is paid double, and the same is allowed for some places where the roads are very bad or hilly.

The post-houses are all under the control of government; and a stranger can seldom be imposed upon, as a book is published every year by authority, called *le Livre des Postes*, which has an alphabetical list of all the post-roads in France, with their principal communications, and the number of posts on each road. Affixed to it is a map of France, on which the posts and half-posts are likewise all carefully marked. The *Livre des Postes* also contains the rules and regulations for posting, some of which we shall here insert, together with tables of the rate of posting, for the information of travellers. This book, nevertheless, will be found of the greatest utility, and will hinder one from being imposed on.

Regulations relative to posting.—Post-masters appointed by government are alone permitted to furnish horses to travellers.

The post-master must constantly reside at, or near, the post-house.

A postilion without a certificate of good behaviour cannot be hired.

Travellers are requested to enter every complaint they may have against the postilion, or master, in a book which is kept at each post-house, and is regularly examined by the inspectors.

The post-master is answerable for any accident that may occur from the carelessness of the postilion, or restiveness of the horses.

Travellers are supplied in the exact order in which they, or their couriers, arrive.

A carriage drawn by three horses can carry only 140lbs. of luggage—100lb. behind, and 40lb. before.

The price of posting must always be paid beforehand.

No carriage may pass another on the road, unless some accident happen to that which goes before.

Each post shall be run in the space of an hour.

Explanation of the following Table.

(First line) for $\frac{1}{2}$ post for 1 horse, 38 centimes;

—For 2 horses..... 75 centimes;

—For 3 horses, 1 franc and 13 centimes;

—For 4 horses, 1 franc and 50 centimes;

—For 5 horses, 1 franc and 88 centimes;

—For 6 horses, 2 francs and 25 centimes;

—For 7 horses, 2 francs and 63 centimes;

and so on.

No. I. *A proportionale calculation of what the Couriers PAY to the Post-Masters.*

DISTANCES.	Number of Horses, and the Prices.									
	1.	2.	3.	4.	5.	6.	7.	8.	9.	10.
$\frac{1}{4}$ post.....	fr. c. 38	fr. c. 75	fr. c. 1 13	fr. c. 1 50	fr. c. 1 88	fr. c. 2 25	fr. c. 2 63	fr. c. 3	fr. c. 3 38	fr. c. 3 75
$\frac{1}{2}$ post.....	» 75	» 1 50	» 2 25	» 3	» 3 75	» 4 50	» 5 25	» 6	» 6 75	» 7 50
$\frac{3}{4}$ post.....	1 13	2 25	3 38	4 50	5 63	6 75	7 88	9	10 15	11 25
1 post....	1 50	3	4 50	6	7 50	9	10 50	12	13 50	15
$1\frac{1}{4}$ post....	1 88	3 75	5 63	7 50	9 38	11 25	13 13	15	16 88	18 75
$1\frac{1}{2}$ post....	2 25	4 50	6 75	9	11 25	13 50	15 75	18	20 25	22 50
$1\frac{3}{4}$ post....	2 63	5 25	7 88	10 50	13 13	15 75	18 38	21	23 63	26 25
2 posts....	3	6	9	12	15	18	21	24	27	30
$2\frac{1}{4}$ posts....	3 38	6 75	10 13	13 50	16 88	20 25	23 63	27	30 38	33 75
$2\frac{1}{2}$ posts....	3 75	7 50	11 25	15	18 75	22 50	26 25	30	33 75	37 50
$2\frac{3}{4}$ posts....	4 13	8 25	12 38	16 50	20 63	24 75	28 88	33	37 13	41 25
3 posts....	4 50	9	13 50	18	22 50	27	31 50	36	40 50	45

TABLE OF POSTING.

The following table will shew the number of horses required for cabriolets and *limonières*, and for four-wheel carriages *with poles*.

CABRIOLETS.

Number of Persons.	Number of Horses.	Price of each.		Sum total.	
		fr.	c.	fr.	c.
1	2	1	50	3	»
2	2	1	50	3	»
3	3	1	50	4	50
4	3	2	»	6	»

CARRIAGE WITH FOUR WHEELS WITH SHAFTS OR LIMONIERES.

1, 2 or 3	3	1	50	4	50
4	3	2	»	6	»

1 fr. 50 c. must be paid by each person exceeding four in number.

BERLINE. AND OTHER FOUR WHEEL CARRIAGES WITH POLES.

1, 2 or 3	4	1	50	6	»
4 or 5	6	1	50	9	»
6	6	1	75	10	50

1 fr. 50 c. must be paid by each person exceeding six in number; and on no account shall more than six horses ever be put to one Berline.

Two children, under six years of age, are considered as equivalent to one full-grown person.

No. 2. A proportional Calculation of what the Couriers pay to the Boys,
as their Guides.

DISTANCES.	Number of Postilions, and the Prices.															
	1.	2.	3.	4.	5.	6.	7.	8.								
$\frac{1}{4}$ post.....	fr. c. 19	fr. c. 38	fr. c. 57	fr. c. 76	fr. c. 95	fr. c. 114	fr. c. 133	fr. c. 151								
$\frac{1}{2}$ post.....	» 38	» 76	» 114	» 152	» 190	» 228	» 266	» 304								
$\frac{3}{4}$ post.....	» 56	» 112	» 168	» 224	» 280	» 336	» 392	» 448								
1 post.....	» 75	» 150	» 225	» 300	» 375	» 450	» 525	» 600								
$1\frac{1}{4}$ post.....	» 94	» 188	» 282	» 376	» 470	» 564	» 658	» 752								
$1\frac{1}{2}$ post.....	» 113	» 226	» 339	» 452	» 565	» 678	» 791	» 904								
$1\frac{3}{4}$ post.....	» 131	» 262	» 393	» 524	» 655	» 786	» 917	» 1048								
2 posts.....	» 150	» 300	» 450	» 600	» 750	» 900	» 1050	» 1200								
$2\frac{1}{4}$ posts.....	» 169	» 338	» 507	» 676	» 845	» 1014	» 1183	» 1352								
$2\frac{1}{2}$ posts.....	» 188	» 376	» 564	» 752	» 940	» 1128	» 1316	» 1504								
$2\frac{3}{4}$ posts.....	» 207	» 414	» 621	» 828	» 1035	» 1242	» 1449	» 1656								
3 posts.....	» 286	» 572	» 858	» 1144	» 1430	» 1716	» 2002	» 2288								

ARRIVAL IN PARIS.—Travellers who arrive by the diligence will find convenient lodgings in the neighbourhood of the diligence office.* Lodging, at these hotels, may be had by the night, week, or month; but in the great hotels they will seldom let apartments for less than a week at a time. In the large, elegant hotels in the fashionable quarters of Paris, the price of apartments is very high; 300 to 1200 francs a month: but, in the faubourgs, and the interior of the city, neat and convenient lodgings may be had at a moderate rate. Lodging is generally dear in Paris; but, not much more than half the price of London, with proper management. An agreement should always be made (even for a single night) previous to taking apartments in any hotel; the price of a bed-room for one night varies from 3 to 5 francs. We would particularly caution travellers to have a perfect understanding in writing, with the proprietors of the houses where they lodge, in respect to the notice usually required before quitting: in so doing they will escape many disagreeable disputes, and even impositions in some cases.

Furnished apartments may also be had in private houses, and there are several boarding-houses at different prices, both French and English.* The terms of these boarding-houses vary according to the situation and the apartment which is taken, from 100 to 250 francs a month. Unfurnished apartments may also be easily hired, but generally only for a term of three months; and furniture may be procured from upholsterers, or purchased cheap, at second-hand shops. This is perhaps the most economical plan for those who mean to make a long residence in Paris.

* For a list of the best hotels, see the *Paris Directory*, at the end of this work.

* See the *Paris Directory*, at the end of this work.

In whatever hotel the traveller may fix himself, it is not necessary that he should take his meals there; if he pays for his apartment, it is all that is required. He may either go out to breakfast and dine at a *café* or *restaurant*, or order what he likes into his own room. There are generally coffee-houses, and *restaurateurs* and *traiteurs* in the neighbourhood of every furnished hotel, from which a stranger may be supplied with every thing he needs. But it is more advantageous for a single person to resort to the *restaurateur* for dinner, though a family or a company are often well served at home. The *restaurateurs* and *traiteurs* charge more for the dinners they send out than they do to their house-customers.

Servants.—In almost every furnished hotel there are servants who may be hired for a month, fortnight, week, or even a day. The price is generally 4 or 5 francs a day, finding themselves with every thing. They are called *Lacquais de Place*.

Commissionnaires.—Porters, under this name, are stationed at the corners of all the principal streets. Letters or parcels of any kind may be safely entrusted to them, and their charges are moderate, varying according to the weight or the distance, from 10 sous to 20; but a bargain should always be made.

Fallots.—By this term are meant conductors with numbered lanthorns, who are employed by the police to conduct strangers to their homes, who have lost their way, or, from the lateness of the hour, cannot procure a carriage.

Interpreters.—There are in Paris interpreters of every language in Europe and the East, and offices held by translators sworn before the police. A very good one for dead or living languages is that of Mr. Cassano, 12 Rue de la Michaudiere, where interpreters also may be had.

INTRODUCTION.

SECTION I.

The different routes from London to Paris.

THE Traveller will not fail to be struck, on his arrival in France, with the different aspect of the country to that he has left. There are no hedges to be seen, and the eye follows for miles one undivided expanse. The trees are no longer scattered over the meadows, but are either in clumps, or in woods and forests. The paved roads, like the middle of the streets of some towns in England, remind the stranger of the change a few hours have effected. The English farmer will take exceptions, perhaps, at the French husbandry; but he will find little uncultivated land. The villages being chiefly composed of houses neatly white-washed, have a cleanly appearance, though bearing strong symptoms of the poverty of their inhabitants. The little snug garden, and pretty yard of the English cottager is rarely to be discovered; nor are there any houses adapted for the middling classes of society. A solitary château here and there, sometimes nodding to the traveller, as if ready to fall, serves rather to create sombre ideas, than to relieve the scenery. There are now in every village a number of land-holders, occupying, perhaps, a few roods only; which they purchased at the revolution for far less than their value. And as to idlers and mendicants, these hamlets have their full share of them. The fruit trees are planted, without any fence to secure them, along the side of the roads leading from the coast to Paris.

There are two principal and direct routes from London to Paris; one by Dover and Calais, the other by Brighton and Dieppe. The route by Dover and Calais is certainly the shortest, surest, and most expeditious; but in scenery, and as respects the beauty of the country, Dieppe is preferable, and the distance from London to Brighton is less than to Dover, and Dieppe is also 90 miles nearer to Paris than Calais, still, when the length of the sea voyage by the latter route is considered, the first will appear to have its advantages. The expenses by Dieppe are much the lowest.

No. 1.—*Route to Paris by Calais.*

There are two roads from Calais to Paris; one by Beauvais, 32 posts and a quarter, about 178 English miles; the other by Amiens, 34 posts and a half, about 186 English miles.

(1) *Road by Beauvais, 32 $\frac{1}{4}$ Posts.*

FROM	POSTS.	FROM	POSTS.
CALAIS to Haut-Buisson	1 $\frac{1}{2}$	Airaines to Poix	2 $\frac{1}{2}$
Marquise	1	Granvilliers	1 $\frac{1}{2}$
BOULOGNE	1 $\frac{3}{4}$	Marselle	1 $\frac{1}{2}$
Samer	2	BEAUVAIS	2 $\frac{1}{4}$
Corbiont	1	Noailles	1 $\frac{1}{2}$
Montreuil	1 $\frac{1}{2}$	Puiseux	1 $\frac{1}{4}$
Nampont	1 $\frac{1}{2}$	Beaumont	1 $\frac{1}{4}$
Bernay	1	Moisselles	1 $\frac{1}{2}$
Nouvion	1	SAINT-DENIS	1 $\frac{1}{2}$
ABBEVILLE	1 $\frac{1}{2}$	PARIS	1
Airaines	2 $\frac{1}{4}$		

CALAIS is a fortified town, situated on the strait which gives its name to the department. This strait is so narrow, 8 leagues only (about 24 miles), that the French call it a step, a *pas*; and hence the department in which Calais is situated, is called *le pas de Calais*. This town is well built, and the

streets are in general broad and strait, but of a dull monotonous appearance. It forms a long square from east to west. The market-place, called *la place d'armes*, is spacious, surrounded with good houses, and adorned with a town hall, *Hôtel-de-Ville*. Here is preserved the balloon in which Blanchard first crossed the sea, from Dover to Calais; with an inscription in French and English verse below it. In the principal room of the *Hôtel-de-Ville* is a fine portrait of Louis XV, when a youth, and an allegorical painting in honour of Belloy, author of the tragedy of the Siege of Calais. The church, which was built by the English, also deserves attention. Its architecture is pleasing. The high altar is of Italian marble, ornamented with 18 statues; the painting over it is attributed to Vandyke. Here the English traveller will be struck with the practice of *ex-voto* offerings, which are little plates of silver, representing an eye or an ear, a hand or a leg, which are stuck against the altars, and are placed there by persons who think they have been cured of some complaint in those parts of the body by the intercession of the Virgin or the saints. The citadel, by which Calais is defended, is very large and strong, and the barracks are handsome. The walk on the ramparts, at one part where there are trees, is very pleasant; but the most amusing walk is on the jetty or pier, which is very long and narrow, and from which, in fine weather, Dover castle may be seen. The English were in possession of Calais for more than two centuries; from 1347, when it was taken by Edward III, on which occasion Eustache de Saint-Pierre and his companions showed their devoted patriotism, till 1558, when it was retaken by the Duke of Guise, in the reign of Queen Mary, who is said in consequence, to have died of a broken heart.

In front of the hôtel de ville have lately been placed the busts of Cardinal Richelieu and the Duke de Guise. There are one or two public monuments on the quays, and also a small theatre.

The Diligence goes from Meurise's Hotel, and the mail from Hotel Bourbon.*

The population of Calais is 7000 inhabitants, besides those in the faubourg Saint Pierre, which contains above a thousand. In this faubourg there are public gardens, where the middling and lower classes resort in an evening to dance, particularly on Sundays. The stranger will readily recognise the prevailing spirit of kindness and obliging manners of the population.

On the pier at Calais, is a small column with a ball on the top, fixed on a marble pedestal, with an inscription commemorating the restoration of Lewis XVIII: there is also a brass plate on the very spot where he first placed his foot on landing.

On leaving Calais, the traveller perceives he has been in a fortified town; having to pass four or five gates and draw-bridges. The first gate, called *la porte royale*, was built in 1635, under the ministry of Cardinal Richelieu, and is the best piece of architecture in the town. Having passed the faubourg, the road continues between fort Nieulay on the right, and a canal on the left, along an uniform plain, the view of which is not at all agreeable.

HAUT-BUISSON is a solitary farm-house; after which the country becomes more hilly and of a calcarious soil, which, though fertile, is naked and unpleasant.

MARQUISE contains about 1800 inhabitants, and about a league to the east are quarries of marble and coal. We now leave, to the right, three

* For the best Hotels in Calais, see page xxv.

sea-port towns, viz. Wissant, Vimereux, and Ambleteuse, all much encumbered with sand, which gains very much on this coast; the two first dispute with Boulogne and Calais the honor of being the spot where Julius Cæsar embarked for the invasion of England. It was at Ambleteuse that James II landed after the revolution in 1688. The coast of England still remains visible from almost all the elevations of the road, like a long whitish border, which forms a striking contrast with the azure of the sea and sky.

Advancing towards *Boulogne*, through an open and hilly country, the road leads through a pleasing avenue of trees to the village of

WIMILLE, at the foot of two hills. In the burial-ground is a monument and an epitaph, to the memory of the unfortunate aeronaut, Pilâtre de Rozier, and his companion Romaine, who attempted to go to England in a balloon, which took fire at a great height, and he was precipitated to the ground with his companion, and taken up lifeless. An obelisk, on the spot where the more fortunate Blanchard descended, when he came from Dover in his balloon, is to be seen near Calais, on the road to Ardres.

A succession of hills is now crossed as far as Boulogne, presenting various views of the sea and of the port of that town. The country is better cultivated and seems more populous, but the traveller will find it in general very inferior to the general aspect between London and Dover. About a mile from Boulogne, on a height, is a marble column, from the quarry of Marquise, begun in honor of Bonaparte, by the *grand army of England*, when encamped at Boulogne in 1804. It is 13 feet in diameter, and was to have been 150 feet high. The work was suspended in 1814, being only half finished; but, in 1820, was recommenced,

d.

and is intended to commemorate the restoration of the Bourbons.

BOULOGNE.—This town is supposed to stand on the site of the ancient *Gessoriacum*, the capital of the *Morini* in Cæsar's time; and here it is thought Caligula committed that act of folly recorded by Suetonius, when he ordered his soldiers to rush on the sands and collect shells and pebbles, which, he said, were the spoils of the ocean, fit to adorn the Capitol.

Boulogne is divided into the High and Low town, both well built. The street which connects them is very steep, and is called *la grande rue*. The port is formed by the little river Liane, and was much enlarged and embellished by Bonaparte, at the time he projected the invasion of England. The high town, situated on an eminence which commands the low town, is almost entirely inhabited by annuitants and the noblesse. It is surrounded by a rampart planted with trees, which forms a very pleasant public walk; on the west is a fine sea view; and in clear weather the coast of England is distinctly seen. The walk on the sands also, under the cliffs, is very agreeable. The principal trade of the town is in fresh and salt fish. Population, about 13,000 inhabitants, besides the English, who, in time of peace, often amount to a third of that number. There is a theatre at Boulogne, and a pretty public garden for dancing; the principal church, in which are many *ex-voto* pictures, and the great hospital are worth visiting. It carries on a lively contraband trade in brandy, wine, lace, silks, etc. It contains two good inns, Hotel d'Angleterre, kept by Mrs. Parker, an Englishwoman; and Hotel de France, where the diligence stops, but the mail does not enter the town. There are good baths: the public library is large and select, and has some curious ancient manu-

scripts; a copy of the *Museum Florentinum*, of Seba's Natural History, 3 vols. folio, and other rare and valuable works.

The road continues hilly between Boulogne and Montreuil. About half way from Cormont we enter the forest of Longvilliers, half a league in length; after which opens an extensive prospect, with a view of Montreuil, on the summit of a rock. After passing a marshy piece of land, near a mile long, the road crosses a bridge and the fortifications, and ascending a steep hill enters the town of

MONTREUIL, which has a population of about 4000, and is supposed to be impregnable, having only two entries by gates. This town was celebrated in ancient times, and many vestiges of its splendour remain, though now offering a miserable contrast to the beauty of its situation. It was formerly divided into 5 parishes, and had as many churches, but one only remains. The former *Notre Dame* is a noble ruin, as the pillars, still remaining, prove. Sterne mentions this town.—Inn: Hotel de France.

From Montreuil to Abbeville the country is pretty well wooded, with a chalky soil, in some parts flat and barren. After leaving Nampont, the road crosses the river Authie, which separates the departments of the Somme and the Pas-de-Calais. A few miles farther on begins the forest of Cressy, 6 or 7 leagues in circumference, memorable in English history; and some vineyards make their appearance, greatly resembling a plantation of currant or gooseberry bushes. On the right, beyond Nouvion, is seen the sea-port town of Saint-Valery, near the mouth of the Somme; a trading place with about 4000 inhabitants.

ABBEVILLE, on the river Somme, is a large, strong, and fine manufacturing town, of about

20,000 inhabitants. Its famous manufacture of cloth has much degenerated, and the number of its wealthy merchants is greatly reduced. The houses are chiefly of brick, and the only remarkable buildings are the Gothic church of St. Winifred, the front of which is an uncommon fine specimen of Gothic architecture, and the hospital of the *Enfants Trouvés*. The ramparts form the public walk of the town, and are well planted with trees, but afford not a pleasing view. There is another road from Calais to Abbeville, by Saint-Omer and Hesdin, and through the delightful valley of Canchy. Between Saint-Omer and Hesdin, the road goes not far from Agincourt, a spot immortalised in English history, by the victory gained there by Henry V, in 1415. The neat little fortified town of Hesdin is about half way between Agincourt and Cressy. From Calais to Abbeville, by this road, is 15 posts. Those who wish to proceed to Paris through Rouen, may go from Abbeville to Eu and thence to Dieppe, which is 12 leagues from Rouen, or they may proceed to Amiens and thence to Rouen. There is a small theatre at Abbeville.—Inns: Tête de Bœuf.

MARSEILLE is a picturesque village in a pretty hollow, shaded with trees, and watered by the little river Herbonval. The country, composed in general of corn-fields, is variegated here and there with groves, each of which conceals a village, according to the custom in Picardy, of surrounding every habitation with clumps of trees, orchards and meadows.

BEAUVAIS, chief town of the department of the Oise, has about 14,000 inhabitants, mostly manufacturers of woollens and of tapestry, the latter supposed to be nearly equal to the Gobelins in Paris, established in 1694. Though built of wood, it is handsome. The streets are broad, and the

houses tolerably neat; the *grande place* is spacious, and the *Hôtel-de-Ville* a modern edifice of good architecture. The cathedral was never finished: all that exists is the choir and transept, which, with the nave, were destined to have formed a Latin cross. The choir, from its boldness and great proportions, is itself a superb church. This unfinished cathedral has no steeple. It contains the fine tomb of Cardinal Janson, by the celebrated sculptor, Coustou, and three admired pieces of tapestry from the famous manufactory established in this town; that which represents the Healing of the Paralytic is a master-piece, and the windows have some fine painted glass.

The church of St. Etienne is a pretty Gothic building, with some painted windows in good preservation. On the exterior of the north wall is a monument in relief, thought to be Roman; and, in the inside, is a fine painting of the Carrying of the Cross.

There are besides some fine mineral springs and a theatre in this town.

The origin of Beauvais is unknown, but its antiquity is incontestable. It is very proud of having never been taken, though often besieged, and has thence been denominated *la pucelle*. In 1443 the English were repulsed from it; and in 1472, being besieged by the Burgundians, it was saved by the courage of a woman, called Jane Hachet, who, putting herself at the head of the other women, flew to the rampart, snatched the standard of the enemy just planted there, and threw the soldier who held it into the ditch. In memory of this glorious action, a solemn procession is held every year, on the 10th of July, when the women walk first.

There is no town in France, which, considering its population, has produced so many illustrious men as Beauvais. Among them were the famous

lawyer Loysel; the Abbé Dubos and Lenglet Dufresnoy, both ingenious and useful authors; Restaut the grammarian, and Vaillant the traveller and antiquary; the two Villiers de l'île d'Adam, one marshal of France under Charles VII, in the 15th century, the other grand master of Malta; and the learned Dominican, Vincent of Beauvais, preceptor to the children of Saint Louis. Several councils were held at Beauvais, one of which, in 1114, was remarkable for the excommunication of the Emperor Henry V. — Inns: Hotel d'Angleterre.

The road from Beauvais is pleasant from the variety of the views and the rural aspect of the country, which is also fertile in corn.

BEAUMONT, a small town of 2000 inhabitants, is agreeably situated on one of the hills which border the rich valley of the river Oise.

Nothing remarkable occurs between this place and Paris except the town of Saint Denis, for which, and the neighbouring spots, see our description of the Environs of Paris.

(2) *Road by Amiens, 34½ Posts.*

FROM	POSTS.	FROM	POSTS.
CALAIS TO ABBEVILLE	13½	Wavignies to Saint-	
Ailly-le-haut-clocher..	1½	Just	1¼
Flixcour	1¼	CLERMONT	2
Péquigny	1	Laigneville	1½
AMIENS.....	1½	CHANTILLY	1½
Hébecourt	1	Luzarches	1¼
Flers	1	Ecouen	1½
Breteuil.....	1½	SAINT-DENIS	1½
Wavignies	1½	PARIS.....	1

The road passes through the marshy valley of the river Somme, chiefly remarkable for peat or turf. Half a league from Péquigny is an ancient camp, in a good state of preservation, attributed to Cæsar, but, from its form, it is probably a work of the Gauls.

AMIENS is discernible at a considerable distance, in the midst of a great extent of fields, entirely bare of trees. The lofty and beautiful cathedral of this ancient capital of Picardy produces an extraordinary effect, which justifies the celebrity it has obtained. It was begun by Everard, Bishop of the diocese in 1220, and continued by his successor, Godefroy. Their tombs, in bronze, lie on each side of the grand entrance. The height of the nave and the delicacy of the pillars, 126 in number, of which 44 are insulated, are what chiefly excite the admiration of observers. Three circular windows of painted glass, called *roses*, are very fine. There are many monuments in the interior; particularly one behind the choir, of a weeping child, in white marble, strikingly natural. In one of the chapels is a piece of the scull of St. John the Baptist, brought from Constantinople in 1206. This beautiful church is 366 feet long, 50 broad within the chapels, and 132 in height. The elevation and boldness of the nave are admirable. It is the finest in France; and it is a common saying that to form a perfect church, there should be the nave of Amiens, the choir of Beauvais, the front of Rheims, and the steeple of Chartres. The pulpit, with the 3 statues which support it, representing the three theological virtues, are also much admired, and the stalls of the choir are as fine a piece of workmanship as any of the kind. They were finished in 1519.

Amiens is an episcopal see, and the seat of a prefecture, of a court of appeal, and a civil tribunal. It has also a royal college and a very large hospital. The town, containing 40,000 inhabitants, is in general well built, both of brick and stone, and has several broad straight streets. The ramparts form a pleasant walk round the town of a league's circumference; and the public promenade, called *l'Autoy*, is delightful. It is an island, surrounded

by canals, and intersected with magnificent avenues of lofty tufted trees. The river Somme runs through Amiens, and being cut into numerous canals, gives one part of it the appearance of a Dutch town.

Amiens is remarkable in history for having been taken by an ingenious stratagem of the Spaniards, then in possession of the Low Countries, in 1597; but it was soon retaken by Henry IV of France, in person. Here also the short-lived peace between France and England was signed in 1802.

The name of Amiens is derived from the people called *Ambiani*, of whom it was the capital in the time of Cæsar, and is mentioned by Cæsar in his Commentaries under the name *Samarobriva*, and the Roman emperors frequently visited it, when they journeyed into Gaul conjointly with Lutetia. It has produced some eminent characters, among whom were *la belle Gabrielle*, the favourite mistress of Henry IV, Voiture, Peter the Hermit, who preached the first crusade, the famous botanists John and Gaspard Bauhin, the learned Ducange, and Rohault, an expounder of the cartesian philosophy.

Amiens is generally considered to be a cheap and pleasant residence. The *pâtés* of Amiens are sent all over France. There is a small theatre also in the town.—Inns: Hotel d'Angleterre. The diligence and post-house is in the rue des Cordeliers.—The manufactures are linens and woollens; the latter employ 10,000 workmen. Living being so cheap, many English families of small income reside here. The true Picardy costume may be witnessed here on a market day, and will afford much entertainment to the traveller. The powdered heads of the men, with their hats, and the women's grotesque blue petticoats are irresistibly striking.

The country between Amiens and Breteuil,

consists in general of vast level fields, shaded with pear and apple-trees. Agriculture is done on a great scale here. The soil is very fertile.

About a quarter of a league before we reach Clermont, the road traverses the village of Fitzjames, near which is the seat of the Duke of that name, a descendant of James II of England.

CLERMONT has about 2,000 inhabitants, and is a small old town, very prettily situated on the summit of a steep hill neatly surrounded with wood. The Romans called this place *Claromantium*, and had a *dépôt* there. The painted glass in the castle windows generally excites attention. The post-house is in *rue des Fontaines*, and the diligence at the *Sabre de Bois*. The ancient chateau of the Condé family is now a house of correction; but the terrace around it is a delightful public walk, commanding an extensive and beautiful prospect over the surrounding country.

The territory of Liancour, belonging to the Duke de la Rochefoucault-Liancour, between Clermont and Laigneville, is devoted to what the French farmers call *la petite culture*. It is like a garden sowed with peas, haricots, and vegetables of every kind; with hemp, flax, rape, hops, etc. and covered with all sorts of fruit-trees, even vines, though this northern climate strongly shows its hostility to them.

CHANTILLY was once famed for the beauty and magnificence of its park and pleasure-grounds, the splendour of its palace, and for the heroic Montmorencys and Condés who inhabited it. In the revolution, almost all was ruined. The stables, however, and a few other edifices, still remain, and are worth attention. At the post, outside the town, on the right of the road to Paris, is a very good inn. *Hôtel Pinte Amelôt* is also good.

(See *Environs of Paris* for further description.)

After passing by the forest of Chantilly, the country near Luzarches and all the way to Ecoeu is varied, pleasing, and picturesque. The famous chateau, built by Anne de Montmorency, in the reign of Francis I, at Ecoeu, still remains. The park, however, is remarkable for some fine plantations and pretty views. From Ecoeu, the road proceeds through Saint-Denis to Paris.

There is still another and a very pleasant road, often taken by travellers, from Calais to Amiens, through Saint-Omer, Aire, Saint-Pol, and Douvens, which we shall now describe.

FROM	POSTS.	FROM	POSTS.
Calais to Ardres	2	Pernes to St. Pol	1½
Recousse	1	Frevent	1½
SAINT-OMER	2	Douvens	2
Aire	2	Talmas	1½
Lillers	1½	AMIENS	2
Pernes	1½		

Posts 18½

From Amiens to Paris, 15 posts and a half.

Traversing the faubourg of Calais, and leaving to the right, the road to Boulogne and Abbeville, and soon after to the left, the road to Gravelines, we pass through a country of marshes, meadows, and fields, for about three fourths of the distance, when we come to a very remarkable bridge, called *sans-pareil*, where the two canals from St. Omer to Calais, and from Ardres to Gravelines, meet. A league and a half from Ardres is the little town of Guires, and between the two is the field of the "cloth of gold," so called from the famous interview which took place there between the French King, Francis I, and Henry VIII of England. Ardres is a very small but very strong town. The road does not go through it. After Ardres the road and the country both improve.

SAINT-OMER is a large dull town, with about 20,000 inhabitants. The only remarkable building is the Gothic cathedral, which is worth visiting. The college has a library containing 20,000 volumes.

AIRE, a very strong and neat town, contains about 6000 souls. The *hôtel-de-ville*, on the *grande place*, has a fine effect; the church of St. Paul is a handsome Gothic structure. The barracks it is said could hold 6000 men.

The road from Aire to Lillers is excellent, and animated by numerous villages and fine verdant meadows, planted with all sorts of fruit-trees, in the midst of which Lillers is situated. The same kind of country, though occasionally hilly, continues to Douvens, remarkable for its double citadel, one of the largest in France. Nothing worthy of particular notice occurs between Douvens and Amiens.

No. 2.—*Route from Dieppe to Paris.*

There are two routes from Dieppe to Paris. One by Gisors, 20 posts; the other by Rouen, 22½ posts. The diligence takes the last road.

(1) *Road by Gisors.*

FROM	POSTS.	FROM	POSTS.
DIEPPE to Bois-Robert	1½	Gisors to Chars.....	2
Pommereval.....	2	Pontoise.....	2½
Forges.....	3	Franconville.....	1½
Gournay.....	2½	SAINT-DENIS.....	1½
Gisors.....	3	PARIS.....	1

Posts 20

DIEPPE is a large handsome town of great antiquity, at the mouth of the river Arques, which forms a long narrow port, between rocks on one side, and the quay on the other. It was bombard-

ed and almost destroyed by the English in 1694, after which it was rebuilt in its present state. The streets are regularly straight and the houses almost all symmetrical; some are supported on arcades of red and yellow bricks. One church, St. Jacques, is worth a visit, as from the tower the view is extensive, but if permission can be obtained to visit the castle, the prospect is very fine. The principal trade is in fish and toys. This port being nearer Paris than any other, many people frequent it for sea-bathing; it supplies Paris with a great quantity of fish. Merchant vessels only can enter the harbour, ships of the line not being able to approach nearer than the outer road. There are two or three good inns on the quay; the best is the Hôtel d'Angleterre, kept by Taylor, and Hôtel-de-Londres, kept by Petit. The costume, and particularly the head-dress of the women, at Dieppe is very singular and striking. Population, 20,000 souls. On the cliff, about a mile to the east is an immense Celtic encampment in the finest preservation.

FORGES is celebrated for its mineral waters and pleasant situation, and is much frequented in summer.

GOURNAY is in a fertile, agreeable country, and is renowned for its butter.

GISORS, on the little river Epte, has a population of 3500 souls. A great iron trade is carried on here; the church is decorated with superb windows of painted glass and several ornaments of sculpture.

PONTOISE is remarkable for its fine veal, and was formerly celebrated for a strong castle taken by stratagem, by the English, under Lord Clifford, in 1438. It being winter, and the snow falling heavy in the night, Lord Clifford ordered his men to put their shirts over them, and advance before

day-break close to the town. As soon as the gates were opened they rushed forward, and thus took it by surprise.

FRANCONVILLE will be found among the places described in the environs of Paris.

(2) *Road by Rouen.*

FROM	POSTS.	FROM	POSTS.
DIEPPE to Osmonville	2	Totes to Cambres.....	1½
Totes	1½	ROUEN	2

Before continuing this itinerary the reader should be informed that there are two roads from Rouen to Paris; one called the high road, *la route d'en haut*, by Ecouis and Pontoise, which is the shortest; the other, the low road, or *la route d'en bas*, which is by far the most desirable, and offering some of the most beautiful and picturesque scenery to be met with in France, continues almost all the way by the side of the Seine. We shall now go on with the shortest or high road.

FROM	POSTS.	FROM	POSTS.
ROUEN to Forge-Féret	1½	Bordeau-de-Vigny to	
Bourg-Baudouin	1	Pontoise	2
Ecouis	1½	Franconville	1½
Thilliers	2	SAINT-DENIS	1½
Magny	2	PARIS	1
Bordeau-de-Vigny ...	1½		

Posts 22½

The road from Dieppe to Rouen is hilly, and the appearance of the country very pleasing. It is enclosed, wooded, populous, and well cultivated, and much resembles many parts of England.

ROUEN is an ancient town, but the epoch of its foundation and the etymology of its name are uncertain. It is one of the largest, richest, most populous and most commercial towns in France.

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and contains 81,000 inhabitants. It was formerly the capital of Normandy, and is now the chief place of the department of the *Seine-Inférieure*, with a court of appeal and other inferior tribunals, and also the see of an archbishop. Rouen is situated in a plain surrounded by hills on the right bank of the Seine, over which is a curious bridge of boats, invented by a friar, which rises and falls with the tide, and opens to give passage to vessels and to the ice in winter. It is composed of timber and rests on 19 barges, and is about 330 yards in length; it was begun in the year 1626, and costs annually about 10,000 francs to keep it in repair. Just below the bridge there is a celebrated ruin of 11 arches, built by the empress Maude, daughter of Henry I. of England. The streets are in general narrow and crooked, and many of the houses are of wood.

Among the public edifices at Rouen, the most remarkable is the cathedral, begun by William the Conqueror, and one of the finest Gothic churches in France. The front and its two towers are admirable; one of which is a wooden spire of the height of 395 French feet; the other is 236 feet high. In the interior is the tomb of Rollo, with a latin epitaph, and some other remarkable monuments. The church of Saint-Ouen, though not so large as the cathedral, is more elegant and of more delicate architecture; that of St. Maclou is also much admired. In the *hôtel-de-ville*, formerly the Benedictine convent of Saint-Ouen, is a fine public library of more than 70,000 volumes, and a gallery of paintings. There is a good theatre at Rouen, and several inns. In the *Marché aux Chevaux* is a statue of Joan of Arc, who is said to have been burnt on that spot. The boulevards, planted with four rows of trees, are very pleasant;

and the part called the *Cours*, by the side of the river, is a scene of great commercial activity.

Foutenelle and the two Corneilles were born in Rouen. —Inn: Hôtel de France.

From a hill called *Mont Sainte-Catherine*, about a league from Rouen, on the road to Paris, a delightful prospect may be had of Rouen and the surrounding country, and no traveller ought to omit to gain the ascent, which will well repay « *the scater's toil.* » The meanders of the Seine covered with islands shaded by poplars, the hills of Lower Normandy, at a great distance, on the other side of the river, and a variegated display of meadows, corn-fields, vine-yards and forests, all lie in a wide-expanded view before the spectator.

There is a mode of travelling by water from Rouen to Paris, but it is very tedious. Several steam-boats have, however, been started, but chiefly for merchandize. But generally 30 miles a day is all the traveller can expect to advance by this route.

The high road from Rouen to Paris presents nothing remarkable. It is generally in good order, and one of the most frequented in France. Passing through a fertile and cultivated country, it leaves the Seine to wind away on the right, and does not meet it again till it reaches Paris. The diligence performs the distance in about twelve hours.

We shall now describe the low road.

FROM	POSTS.	FROM	POSTS.
ROUEN to Port - St.-		Bonnières to Mantes..	1½
Ouen	1½	Meulan	2
Vaudreuil	1½	Triel	1
Gaillon	2	ST.-GERMAIN-EN-LAYE	1½
Vernon	1½	Nanterre	1½
Bonnières	1½	PARIS	2½

At Port St. Ouen is a magnificent view. From this place, the traveller, instead of proceeding to Vaudreuil, may take the road to Louviers, famous for its manufacture of cloth, which is sent to all parts of France. The distance is the same.

The once magnificent chateau of Gaillon, which formerly belonged to the archbishop of Rouen, is now a gaol and house of correction. The view from it is very fine.

VERNON is delightfully situated, with a bridge over the Seine. Here is an old castle and a high tower, monuments of the middle ages.

A few miles before we reach Mantes, we see, to the left, Rosny, the celebrated mansion of the great Sully, minister and friend of Henry IV. It is now the property of the late Duke of Berri's family, and is a very fine place.

MANTES is a pretty little town, pleasantly situated on the Seine, with a long bridge, connected with the islands in the river. The principal church is a fine Gothic building fast falling into decay, a short distance from this town the celebrated Duc de Sully's chateau stands, the grounds of which are still laid out in the ancient style. It was at the siege of Mantes that William the Conqueror received the hurt which soon after occasioned his death, and was the burial place of John, king of France. There used to be a celebrated vintage, called Cestina. There is a very good inn.

MEULAN has a royal palace built upon a great eminence, and a forest full of game.

After passing Poissy, the road enters the forest of St. Germain, and traversing that town, goes on by Marly, Malmaison, Nanterre and Neuilly to Paris. All these places will be found in our description of the *Environs of Paris*.

We shall now describe the road from Havre to Rouen.

FROM	POSTS.	FROM	POSTS.
HAVRE to La Botte....	2	Aliquerville to Yvetot	1 $\frac{1}{2}$
Bolbec	1 $\frac{1}{2}$	Barentin	2 $\frac{1}{6}$
Aliquerville	1 $\frac{1}{2}$	ROUEN	2

 Posts 10 $\frac{1}{2}$

HAVRE was founded by Lewis XII, in 1509. Francis I fortified it, and Cardinal Richelieu built a citadel at his own expense. The coast is high and rocky, and to the east, on an elevated point of land, are two beautiful light-houses; the walk to them, about two miles, is delightful. The town is at the mouth of the Seine, and has a good harbour. The streets are narrow, and the houses disfigured by the wooden frame work. The quays, piers, docks and arsenal are very fine, and are defended by a strong citadel. The basin is exclusively appropriated to the ships of war, thirty line of battie ships could lay in it at the same time. This port was finished under the auspices of Lewis XVI. and Bonaparte added many improvements. Its population is 20,600. It has a handsome theatre and a spacious vegetable market; the principal church is a fine building. Havre is one of the most commercial and most flourishing places in France, and is particularly celebrated for its manufactories of lace, tobacco, vitriol, etc.—Inn: Hôtel du Bien Venu.

HARFLEUR, on the road to Bolbec, is celebrated in English history, for its siege and capture under Henry V. Bolbec is a neat little manufacturing town, in a narrow valley, and has a pleasing appearance of life and cleanliness; the head dresses of the females generally excite much attention. The town was rebuilt in 1764, after a destructive fire. Here are many Protestants; and the trade of the place is very considerable. The whole of this

road, from Havre to Rouen, is through a fertile, rich and picturesque country.

There is also another road from Havre to Rouen, by Lillebonne and Caudebec, still more interesting, and occasionally presenting magnificent views of the windings of the Seine; but it is not always easy to procure horses.

No. 3.—*Route from Dunkirk to Paris.*

There are two roads from Dunkirk to Paris; one by Amiens, 34 posts; the other by Lille, 38½ posts. The latter we shall notice in the next article.

FROM	POSTS.	FROM	POSTS.
DUNKIRK to Bergues..	1	Hazebrouck	1½
Cassel.....	2½	Aire	1½

The rest of the road, through St. Pol, Doulens, and Amiens, has already been described page L.

DUNKIRK is one of the best built towns in France. It is a league in circumference, and its population is nearly 30,000. Most of the houses are only one story high, but still have a good effect. The *champ de Mars* is a large handsome square, with neat houses on every side. In the midst of the *place Dauphine*, planted with trees, is a bust of the celebrated mariner *Jean Bart*. The only remarkable building is the church of St. Eloi, in the front of which is a portico of ten fine Corinthian columns, in imitation of the Pantheon at Rome.

Dunkirk was one of the strongest places in Europe under Lewis XIV; it was dismantled and its fort destroyed after the peace of Utrecht, in 1713. Its present fortifications are insignificant, but the new port is large enough to contain 40 ships of the line,

and there are two dry docks for building vessels. The roads of Dunkirk is one of the finest in Europe, and its port one of the most frequented in France.

The country from Dunkirk to Bergues is flat, but rich, and the road goes alongside the canal.

BERGUES is a fortified and trading town, with about 4,000 inhabitants. In the church of St. Winox are 14 little pilasters painted on copper, attributed to Robert Van Hoecq. A paved road continues through a rich wooded plain to

CASSEL, a neat clean town, chiefly remarkable for its situation on a hill, about 360 feet high, and the most elevated in all Flanders. The view from it is most extensive and magnificent, and perhaps unequalled of its kind in the world.

The whole road from Cassel to Aire is like a drive through a park, in the midst of green fields, groves and orchards. The ground seems a complete garden soil, and the cultivation consists of oleaginous and leguminous plants, tobacco, hops, natural and artificial meadows, all kinds of fruit-trees, and clumps of fine forest trees regularly cut only once in 60 years. Cattle and butter are the chief productions.

HAZEBROUCK is a pleasant town, charmingly situated. It contains a fine *place*, with a superb *hôtel-de-ville*, adorned with porticoes supporting a Doric colonnade of very fine free-stone, which is extraordinary in a country where stone is as precious as marble in London or Paris. This town has even two theatres, and seems to abound with wealthy inhabitants.

Aire and the remainder of this road through Amiens to Paris have been described above.

No. 4.—*Route from Ostend to Paris.*

FROM	POSTS.	FROM	POSTS.
OSTEND to Thouront.	3	Fonches to Roye.....	1
Menin.....	3½	Conchy-les-pots.....	1½
LILLE.....	2	Cuyilly.....	1
Carvin.....	1½	Gournay.....	1
Lens.....	1½	Bois-de-Lihus.....	1½
ARRAS.....	2	Pont-Sainte-Maxence.	1½
Ervillers.....	2	Senlis.....	1½
Sailly.....	2	La Chapelle.....	1
Peronne.....	1½	Louvres.....	1½
Marché-le-pot.....	1½	Bourget.....	1½
Fonches.....	1	PARIS.....	1½

 Posts 36½

OSTEND contains 12,000 inhabitants, and is a considerable town in the kingdom of the Netherlands, with a good port, though the entrance is rather dangerous except at high water. The distance from Margate to Ostend is 72 miles. The houses in general are low, but well built, and the town-hall, erected in 1711, is a handsome structure. There is a canal from it to Bruges. The inns are good and comfortable. Ostend is remarkable for having endured one of the longest and most painful sieges recorded in modern history, when it resisted all the power of the Spaniards for 39 months, from 1601 to 1604, and at length capitulated on honourable terms. Some fine specimens of the Flemish masters are to be seen here.—Inn: Hotel Bellevue.

Soon after leaving Menin, a town of about 6,000 inhabitants, the road crosses the river Lys and enters the French territory, and the *département du Nord*, one of the richest, most populous and most industrious in France.

LILLE is a large and very strong town, situated on the Deule, which runs through it. It was founded in the 17th century, on a marshy ground,

surrounded by water, from which it derived its name. Most of the streets are regular and well built, particularly the *rue royale*, which might make a figure in the proudest city. All its modern edifices display good taste, of which the most remarkable are the general hospital, the corn magazine, and the *hôtel-de-ville*. There is also a very good theatre. The people of Lille make great use of large dogs for drawing carts. The population is about 60,000. The chief manufactures are soap, oil, lace, and woollen and cotton cloths. There are two inns; hotel de Gand and Hotel de Bourbon; the former is comfortable and commodious.

The citadel of Lille is reckoned one of the finest and strongest in Europe. The town was taken by the Duke of Marlborough, in 1708, and was severely bombarded by the Austrians, in 1792. There are more than 200 wind-mills round Lille, which give it a singular appearance.

From Lille, instead of following the road pointed out, the traveller may go to Arras by Douay, a large, strong, handsome town, on the Scarpe, with 19,000 inhabitants.

ARRAS, chief town of the *Pas de Calais*, formerly capital of Artois, also on the Scarpe, is an ancient, large, populous town, and very strong. The barracks, in the citadel, by Vauban, form a magnificent building. The town is handsome, most of the houses being built of stone, and several stories high. The squares are magnificent, and the two largest, which are contiguous, are surrounded with houses in the Gothic style supported by arcades. The cathedral is very large; the pillars and architecture of the choir and transept are much admired, but the rest of the building is not so elegant. The architect, it is said, died before the work was completed. There are 7 parish churches. The public library is one of the finest

in France, and contains a collection of ancient monuments of art formed during the revolution. The walk on the glacis and ramparts is very pleasant. The manufactures are woollens, lincens, hosiery, sugar, leather, etc. The inns are Soleil d'Or and London Hotel.

SENLIS contains 4,500 inhabitants, and is on the little river Nonnette, a very ancient town, contains nothing remarkable but the cathedral : its steeple is one of the highest in France. A bloody engagement occurred here between Blucher and generals Vandamme and Grouchy. The manufactures are cotton, paper, lace and buttons, and its celebrated manufactory of porcelain and stone, and bleaching grounds. It has a good inn. Nothing worthy of notice occurs between it and the environs of Paris.

No. 5. — Route from Helvoetsluys, through Antwerp and Brussels to Paris.

FROM	POSTS.	FROM	POSTS.
Helvoetsluys to Brill..	1½	Hal to La Gerette	1½
ROTTERDAM.....	2½	Toignies.....	1½
Stryensaas.....	3½	Mons.....	2
Moerdyk.....	1½	Boussa.....	1½
Cruyslaeste.....	2	Quievrain	1½
Coin d'Argent.....	3½	VALENCIENNES	1½
ANTWERP.....	3½	Bouchain.....	2½
Mechlin.....	2½	CAMBRAY.....	2
Vilvorde.....	1½	Bonnay	1½
BRUSSELS.....	1½	Fins.....	1½
Hal.....	2	Peronne.....	2

(For the remainder of the Route to Paris, see p. LX.)

HELVOETSLUYS is a strong sea-port town in the island of Voom, and is the principal port for the English packets from Harwich. It is a neat

town, built on the banks of the great sluice from which it derives its name, and the harbour is large enough to contain the whole navy of Holland.

The road from Helvoetsluys to Brill lies through a country resembling the fens of Lincolnshire, planted with lofty trees, and interspersed with substantial farm-houses. Brill is a fortified seaport, and capital of the island of Voom at the mouth of the Meuse. The harbour can contain 300 vessels, and the number of the inhabitants, who are mostly fishermen or pilots, is about 3000. Brill was taken from the Spaniards by the Dutch, in 1572, and in it was then laid the foundation of the Batavian republic. It gave birth to the celebrated admiral Tromp, and to the vice-admiral de Wit. A coach and a boat start every day for Rotterdam, and once a week for Amsterdam, for the Hague and Schiedam. The principal inn is the Golden Lion.

To travel by land it is necessary previously to cross the ferry to Mauslandsluys. A boat, which conveys the coach, will take both passengers and carriages. From Mauslandsluys, a beautiful village, the road leads through meadows and corn fields, and the country presents a perfect unbroken level, like an immense marsh or bog drained by canals and ditches.

But the most pleasant way from Brill to Rotterdam is to sail up the river. *Schuyts*, or passage boats, sail every tide at low water, and reach Rotterdam in about three hours. The river, crowded with ships, presents at every winding the most interesting views. The fare is very moderate.

ROTTERDAM, seated at the confluence of the Rotte and Meuse, is second only to Amsterdam in size, in the beauty of its buildings, and in commerce and riches. Its population is about 55,000. The streets are intersected with canals bordered

with trees, and are deep enough for the largest ships to unload at the very doors of the warehouses. The finest street is the Boomquay, extending a mile and a half along the river. The cathedral is the only church worthy of notice. The brass balustrade, which separates the choir from the nave, is much admired, and the organ is very fine. There are some handsome monuments in this church, and the view from the tower includes almost the whole of South Holland. The statue of Erasmus, in bronze, stands on an arch crossing one of the canals, and the house in which he was born is still shown. The Exchange is a neat building. The mills for sawing wood are numerous, and being high, and painted in a whimsical manner, they have a curious appearance. The best inns are Boan Herd, and the Marechal de Turenne.

The traveller may continue his journey from Rotterdam to Brussels by the post, the diligence, or the boat called *Treckchuyt*. A diligence starts for Antwerp every day, and trekschuyts almost every hour. The latter afford the cheapest and pleasantest mode of conveyance, but the former is more expeditious.

ANTWERP is surrounded by numberless villas and gardens, which owe their origin to that brilliant period when this city was the emporium of the commerce of the world. In 1568 it contained 150,000 inhabitants, now only 56,000; but it is still esteemed the capital of Dutch Brabant. The numerous stately buildings, in the old Gothic style, which Antwerp yet contains, testify its former grandeur. The street called *Place de Mer* is almost unrivalled in its extraordinary breadth and length, the sumptuousness of its houses, and the splendour of every thing in its neighbourhood. The city is in the form of a semicircle, and about

seven miles in circumference. The Scheldt, on which it stands, is 20 feet deep at low water, and vessels anchor close to the quays. The docks, arsenal, and all the public works, are on the grandest scale. The citadel is extremely formidable. Bonaparte caused immense sums to be expended in improving the harbour and fortifications of this town.

The cathedral is one of the noblest structures on the continent, its spire is 460 feet high, and is beautifully carved: and contains some of the finest paintings of the best Flemish masters. In the church of St. James is the sepulchre of Rubens, and the painted windows are much admired. In the church of the Dominicans are some valuable paintings of Rubens and Vandyke; the former of whom is buried there; and in the church-yard is a very remarkable representation of Mount Calvary. The church of St. Augustin also possesses some works of the same painters; and in that of St. Walburgh is the justly-celebrated altar-piece by Rubens, called *the Elevation of the Cross*. And in most of the churches formerly the works of the first masters could be found.

From the Exchange of Antwerp was taken the model of that of London. It cost 300,000 crowns in the 16th century. The town-house is a noble edifice entirely of marble. The public library contains 15,000 volumes; but is not otherwise remarkable.—Inns: Hotel d'Angleterre.

Travellers not pressed for time may proceed from Antwerp to Brussels by the canal.

MECHLIN or **MALINES**, so celebrated for its lace, is situated on the Dyle, and contains about 20,000 inhabitants. The cathedral, 350 feet high, is a grand pile of building, begun in the 12th century, but not completely finished till the 15th. There are some other churches worth visiting, as they

all contain paintings by Rubens, Vandyke, and other great masters of the Flemish school. Near the Antwerp gate is the famous convent of the *Beguines*, the chapel of which is an elegant building with some valuable pictures. The ramparts of Mechlin are a very pleasing walk.

Quitting Mechlin, we cross the canal of Louvain and pass through a level but luxuriant country to Vilvorde, the church of which is worth visiting. The carving of the stalls of the choir is not inferior to that of any cathedral in Belgium. Tindal, the translator of the New Testament, suffered martyrdom here in 1536.

The most convenient and pleasant road from Vilvorde to Brussels is by the canal, the banks of which are almost completely covered by country-houses and pleasure-grounds. The magnificent palace of Schoenberg, of which the canal affords a complete view, will principally attract the stranger's attention. Approaching the city we enter the celebrated walk called *l'Allée Verte*, composed of a triple row of trees on the banks of the canal.

BRUSSELS, said to be 7 miles in circumference, is the capital of the kingdom of the Netherlands, and is situated on the river Senne. So long ago as the year 900, it had a castle, and was once surrounded with a stone wall, the ruins of which are still visible. A satisfactory description of this fine city, of its edifices and remarkable objects would occupy a volume; and as volumes concerning it have been published, we refer the reader to them, particularly to "Galignani's Traveller's Guide through Holland and Belgium," in which is a very accurate account of Brussels, both with respect to its ancient and modern state. In the same work will be found all the details the traveller can wish respecting the field of Waterloo, which is about

nine miles from Brussels. It was about the 13th century that John II, Duke of Brabant, commenced the palace, in front of which there is a great square; and at one of the gates of the park stands the pleasure house built by order of Charles V. The turret of the hotel de ville is an admirable specimen of Gothic architecture, 364 feet high, and on the top is a statue of St. Michael 17 feet high, which turns with the wind. The opera and palace of Lacken are deservedly objects of interest. In 1695 this city suffered much from bombardment, when 14 beautiful churches and 45,000 houses were burnt. Brussels is celebrated for its lace. The London hotel is the best inn.

The road from Brussels to Hal, and indeed all the way to the French frontiers, is very beautiful. It is varied by a succession of hills and valleys, which form a pleasing contrast with the marshy flats of Holland and the open country of France. The cottages, which appear at every turn of the road, are clean and substantial, and the soil is in the highest state of cultivation.

MONS, contains 22,000 inhabitants, is built on a hill, in a marshy soil through which flow the rivers Trouille and Haine. It was formerly the capital of Austrian Hainault. The principal buildings are the castle, said to have been built by Julius Cæsar, the town-hall, and the great church which is a fine building; the side altars are all of Jasper, and there is a remarkable marble tomb. A celebrated battle (Jemappe) was fought here in 1792.

(From Mons, the traveller may take another road to Paris by Maubeuge, Laon and Soissons.)

Immediately after leaving Quincorain, the second post from Mons, the road enters France, and conducts us to

VALENCIENNES, of about 30,000 inhabitants,

and is a large and very strong town, pleasantly situated on the Scheldt, with a citadel by Vauban. In 1793, it surrendered to the allied army, under the Duke of York, after a very severe siege. The historian Froissord, and painter Wateau, were born here, and it was founded by Valentine in 867, who invited criminals there, in order to people it. It has manufactories of lace, woollens, etc. The best inn is the Pot d'Etair.

BOUCHAIN has nothing to recommend it but the strength of its fortifications.

CAMBRAY, though a very ancient town, with about 14,000 inhabitants, possesses no remarkable edifice nor monument of art worthy to detain the traveller, if we except the cathedral and the new abbey church, so celebrated for its picture, by a painter of Antwerp, to imitate basso-relievos. The remains of the virtuous Fenelon were once deposited in the old cathedral here; which is now pulled down. It had formerly many convents, and one of English nuns. Its manufactures are lace, linen, cambrics, and soap. The best inn is the Grand Canard.

SAINT-QUENTIN has very extensive manufactories of linen, lace, and cambrics; and contains about 11,000 inhabitants. The cathedral is a fine Gothic building.

From CUVILLY, the traveller may turn off to Compiègne, a fine royal palace with a noble forest, described in our Environs of Paris; from which he may proceed to that city, instead of following the direct road indicated above.

SECTION II.

An historical sketch of Paris.

The most celebrated towns, of both ancient and modern history, have owed their origin to a few scattered huts, near a wood, on the slope of a hill, or in an islet. Cæsar, the first writer who mentions Paris, in his 7th book of commentaries (*Lutetia est oppidum Parisiorum positum in insula fluminis sequanæ*), found it situated in the island now called *de la Cité*, or *du Palais*, which was probably its original name. *Bœtius*, a senator and consul of the 3th century, tells us, that *rebuilt* Lutetia was called the city of Cæsar: *Lutetiam Cæsar usque adeo ædificiis ad auxit, tamque fortiter mœnibus cinxit ut Julii Cæsaris, civitas vocetur*. The most probable etymology of the word Paris is *Isis*, (people under the protection of *Isis*) the goddess adored by the first Parisians, and she had a college of priests near Paris, in a village still bearing her name *Issy*. The temple of *Isis*, in a wood, was a mere altar, erected on the precise spot where the church of *St. Germain des Prés* has since been built. The position of this town must have appeared to Cæsar important, in a military point of view, as he not only embellished, but fortified it, as did the Romans during the 330 years it continued in their power; all which time it continued to be called *Lutetia* (*Parisiorum*); and being enlarged considerably to the north, on the outside of the island, it was made capital of Gaul—a presage of its future greatness.

The *Yonne*, the *Marne*, and the *Oise*, being rivers which join the *Seine*, suggested the idea of estab-

lishing a trading company by water, in order to facilitate, by those channels the circulation of war-like stores and provisions. The merchants were called "*Nautæ Parisiaci*." This is clearly proved by the following inscription engraved on a monument erected by them under the reign of Tiberius:

Tib. Cæsare
Aug. Jovi Optvmo
Maxvmo
Nautæ Parisiaci
Pvbllice Poservvnt.

It is owing to this curious incontrovertible historical fact (the incorporated existence of the *nautæ Parisiaci*), that the armorial bearings of the city of Paris have ever been, and still are, a ship of an antique form.

The Romans also erected, near the banks of the Seine, a magnificent palace and aqueduct, This palace was called *Thermæ*, on account of its tepid baths. Julian, being charged to defend Gaul against the irruptions of the Barbarians, took up his residence in these *Thermæ*, in the year 360, two years before he was proclaimed emperor, in the square which was in the front of the palace. "I was," says he, in his work entitled *Misopogon*, or *the Enemy of Beard*, "I was in winter quarters in my dear *Lutetia*: thus was named in Gaul the little capital of the Parisii."* And by another ancient writer it is described as a considerable island, surrounded by walls, the foot of which is bathed by the river: the entrance to it, on each side, says this writer, is by a wooden bridge.

Saint Denis preached the gospel in Paris, about the year 250, and was martyred on the hill of Montmartre. The Pagan temples were subse-

* It is worthy of remark, that Julian in another place, says, he loves the Parisians on account of their *gravity*!

quently demolished, and in their places were erected Christian churches. The Franks conquered Paris in 486; and about 20 years after Clovis made it the seat of his empire. This prince and his queen Clotilda inhabited the *palais des Thermes*, and built an abbey on the *montagne Sainte-Geneviève*, and a palace which, drawing towards them a part of the population of the town, formed the *faubourg St. Marcel*, now included in Paris. The church of *Saint-Germain-des-Prés* was built by Childebert; and a great number of other religious monuments successively erected by the piety of different kings became surrounded with houses, and formed so many *bourgs*; six to the north, and four to the south.

During the reign of the kings of the first race the *faubourgs* of Paris were considerably increased, and the first enclosure was formed to the north of the town. But the wars of the Romans, and their ravages in the ninth century stopped the progress of these improvements, and showed the necessity of a rampart, or *boulevard*, to protect the Parisians from their enemies.

The chateau of the Louvre, which already existed in the time of king Dagobert, in the 7th century, was rebuilt by Louis-le-Gros, about the year 1110; and Philip Augustus, after having caused the streets of Paris to be paved, for the first time, in 1184, began a new enclosure of walls in 1190, which was completed in 1211, and comprised almost all the *bourgs* we have mentioned, together with the Louvre.

During this king's reign, of 43 years, many new churches and chapels were erected; and the town increased so much that it was divided into eight *quartiers*, instead of four, which was the ancient division. In 1250, Robert Sorbon founded his schools in the *quartier* still called *de la Sorbonne*,

which was also named *le pays latin*, and *l'université*, to distinguish it from the *ville* and the *cité*.

The *faubourgs* being now much extended and frequently in danger from the incursions of the English, a new fortification of ditches and walls was begun in 1367, and completed in 16 years. During this period the Bastille was built, and the *palais des Tournelles*, on the spot now called *la Place Royale*. In 1384, the bridge of Saint-Michel, to the south, and communicating with the university, was built; and in 1414, the bridge of Notre-Dame, to the north.

Paris continued nearly in this state till, under the reign of Francis I, who was a friend to literature and the fine arts, it assumed a new aspect. The old chateau of the Louvre, an assemblage of towers and heavy walls, was demolished, and a palace began to rise in its place. Several Gothic structures were removed, and new communications opened between different parts of the town. Besides a great many streets which were rapidly built and peopled, the quay *de la Tournelle* was formed in 1552, the *place Maubert* in 1558, and the chateau and garden of the Tuileries in 1563. The chapel of St. Roch was built the year after; and about the same time the arsenal was constructed near the Celestines.

The Pont-neuf, begun in 1578, was not finished till 1604, and in the same time some improvements were made on the quay *de la Conférence* and in the *faubourg Saint-Honoré*.

After so much had been done, a great deal still remained to do in order to cover a vast quantity of waste ground, of meadows and even arable land which formed vacant spaces in the midst of all the streets. Henry IV having restored peace to the kingdom, resolved to complete entirely the execution of the grand plan conceived by Philip

Augustus, and continued and improved by Francis I. He had a project of forming a great public square or *place*, out of the vast vacant grounds near the Temple, which was to have been called *place de France*; and each street that terminated in it would have borne the name of one of the provinces in the kingdom. It was in the partial execution of this project that were built in the Marais the streets of Bourgogne, Orleans, Berri, Poitou, Touraine, Limoges and others. During the reign of Henry IV, several improvements were made near the arsenal; the *place Royale* and its streets were formed in 1605; the *place Dauphine* and the neighbouring quays in 1607, with the *rue Dauphine*; and in 1611 were projected the buildings in the *Ile Notre-Dame*. Great additions were made to the chateau of the Tuileries; and the splendid gallery was constructed which joins it to the Louvre.

Under the reign of Louis XIII, some new streets were constructed in the neighbourhood of the Palais. The increase of the faubourgs St. Honoré, Montmartre, and others made it necessary to form an enclosure for them from the *porte Saint-Denis* to the extremity of the faubourg St. Honoré, which was executed in three years, while, at the same time, several new streets were built. But this new enclosure was scarcely completed when some rich individuals erected such a number of houses outside the porte St. Honoré, that this faubourg became united with the villages of Roule and Ville-l'Évêque.

At this period, the great street of the faubourg St. Antoine was built, and the adjacent streets, which, joining with the villages of Pincourt and Reuilly, formed together that vast faubourg, which, alone, would be a large town full of industrious and commercial inhabitants.

The number of quartiers in Paris was now 16,

to which, in 1642, was added the quartier of the faubourg St. Germain, and in 1702 three more, forming a division of the town into 20 quartiers which continued till the revolution in 1789. During the last century very considerable augmentations were made to the faubourgs of Roule and to that of St. Germain in its whole extent, to the new quartier of the *Chaussée d'Antin*, and to the faubourgs St. Lazare, Poissonnière, and St. Denis; and finally, a new enclosure with walls, barriers and boulevards, was executed in the reign of Lewis XVI, under the ministry of Calonne and direction of the architect Ledoux.

In the long reign of Louis XIV, the projects of Henry IV and Louis XIII were completed and improved. More than eighty new streets were opened and built in different quarters, and most of the old ones improved and embellished. Thirty-three churches were erected; most of the quays were lined with stone, and a new one formed; and the building of the grand Chatelet erected for the greater convenience of the courts of justice.

The magnificent hotel of the Invalides, the Observatory, the beautiful colonnade of the Louvre, and the Pont-Royal, forming a communication with the Tuileries and the faubourg St. Germain, were among the other embellishments of Paris in the time of Louis XIV. The palace of the Tuileries was completed in its present state.

To the old gates of the town were substituted triumphal arches, of which those of St. Denis and St. Martin still remain; and the boulevard which they ornament forms, with the Champs Elysées, an uninterrupted suite of promenades, which contribute equally to the salubrity of the air and to the beauty of the town.

Louis XV was not less anxious to embellish the capital. The faubourgs St. Germain and St. Honoré

were decorated with sumptuous hotels; and, in 1722, the palais Bourbon was erected in a new style of building. The Ecole Militaire was founded in 1751, and the new church of St. Geneviève rose on a majestic plan. The place Louis XV and its colonnades were begun in 1754; the Champs-Élysées were replanted at the same time; and the Ecole de Medecine, erected in 1763, displayed a specimen of the noble forms of ancient architecture. The porcelain manufacture of Sevres was established with royal magnificence; and the new boulevards were formed on the south of Paris. Several fountains were erected; and among them that of the *rue de Grenelle*, by the celebrated sculptor Bouchardon.

The vast and useful hospital of the *Enfans Trouvés* was established, and the road and bridge of Neuilly astonished by their execution and general effect. The fronts of St. Sulpice and St. Eustache decorated the places where they were constructed by the rich and striking masses of their architecture, and the King's Garden was enlarged and enriched, by Buffon, with the productions of the three kingdoms of nature.

Louis XVI was desirous of completing the monuments and embellishments begun by his grandfather, as well as adding new ones. He continued the churches of *Sainte-Geneviève* and *La Madeleine*, and built that of *Roule*, much admired for the elegant simplicity of its Grecian architecture, with several others. He also repaired the *Palais de Justice*, and enlarged or founded several charitable institutions.

The boulevards, to the south, were adorned with elegant houses and pleasure grounds; and, in all the northern faubourgs, habitations were erected displaying an elegant and varied taste of a mixed kind, between the antique and the style of Palladio.

The French and Italian Theatres, the Opera, the *Opéra-Comique*, in the rue Feydeau, and others on the boulevards, were raised with a rapidity that seemed quite magical.

The old markets were enlarged, and new ones opened; the fountain of the *Innocents*, the masterpiece of Goujon, was exhibited in an insulated form, and the cupola of the *Halle-aux-Bleds* seemed to rival in size that of the Pantheon at Rome. Steam-engines were fixed on the banks of the Seine, to the east and west, for the distribution of water into different quarters of the city; and the *Pont Louis XVI* established a communication between the faubourg Saint-Honoré and that of Saint-Germain, which had long been wanted.

The new enclosure of Paris, with its barriers like so many triumphal gates, and its exterior boulevards, raised, as if by enchantment, towards the end of this reign, we have already mentioned. They increased the superficies of Paris, added considerably to its revenue, and gave a new and rural aspect to the extremities of its neglected faubourgs.

The *Palais Royal*, its galleries and arcades, furnished with shops of every kind, gave the Parisians some idea of the bazars of Egypt and Persia. The *Mont-de-Piété* was instituted in the *Marais*, and many charitable foundations were greatly increased.

But the Revolution began, the Bastille was demolished, and the reign of terror threatened the monuments of the fine arts with the same fate. But under the Government of the Directory they began to revive; the Museum of the Louvre was opened, and during the consular and imperial government Paris assumed more than its former splendour. Grand projects of public utility were renewed, and many were executed with unexampled celerity. The *Carrousel* was disencum-

bered from the ugly buildings which dishonoured the palace of the sovereign; the Louvre was completed; the new gallery of communication with the Tuileries was begun; the Tuileries Gardens were insulated on every side, while the magnificent *rue de Rivoli* gave it a more striking appearance, and the streets carried through the *Place Vendôme*, as far as the Boulevards, established a fine communication between that superb garden and the *Chaussée d'Antin*: a new and spacious market was formed on the ground of the convent of the Jacobins, near the *rue Saint-Honoré*; and two others near the Abbey of *Saint-Martin-des-Champs*, and *Saint-Germain-des-Prés*: three handsome bridges were built at once, in front of the Louvre, the Arsenal and the *Ile-Notre-Dame*; and a fourth was added in front of the *Ecole Militaire*; while new quays were formed on each bank of the river. The *Place* of the Bastille was begun, where a navigable canal is to pass, with a spacious basin for boats and barges, and where a colossal monument, while it strikes the spectator with wonder, will supply an ample reservoir of water to the neighbourhood. Near it a vast granary of reserve for times of scarcity was constructed; the Bank of France was established in the *Hotel Toulouse*, and a magnificent new Exchange was begun. The canal de *l'Ourcq* was brought to the gates of Paris, and a spacious and elegant basin was formed for it near the barrier of *La Villette*. Fifteen new fountains were distributed through different parts of the city, and several wide streets and spacious markets were opened. The palace and garden of the *Luxembourg* were improved and enlarged. The three great cemeteries were definitively fixed on the outside of the barriers; and five public slaughter houses, called *Abattoirs*, amazing from their size and convenience, were constructed at the ex-

tremeties of the faubourgs. The churches of Paris, devastated during the revolution, were repaired and embellished. More than four millions sterling were expended on these works and embellishments in the course of twelve years.

Lewis XVIII, restored to the throne of his ancestors, has given orders to continue with activity all the useful improvements and embellishments of his capital. The waste ground between Chaillot and Passy will be laid out in elegant streets and public walks, shaded with trees ; the *Abattoirs* have been opened for public use ; and the equestrian statue, in bronze of the great Henry, " the hero and father of his subjects," has resumed its appropriate situation on the Pont Neuf. Every year Paris sees new projects devised for its happiness and glory.

SECTION III.

*Of the present state of Paris, physical, civil,
political and moral.*

SITUATION AND CLIMATE.—Paris is situated in $48^{\circ} 50' 1\frac{1}{4}''$ of north latitude, and in $2^{\circ} 25''$ east longitude of London. The French geographers reckon their first meridian from the royal observatory in Paris. The length of the longest day is 16 hours 6 minutes; the shortest 8 hours 10 minutes. Its distance in leagues of 2,000 toises, from the principal towns of Europe and of France is as follows:

FROM	LEAGUES.	FROM	LEAGUES.
Berlin.....	247	Milan.....	214
Constantinople.....	600	Naples.....	474
Copenhagen.....	182	Petersburgh.....	580
Dresden.....	240	Rome.....	382
Lisbon.....	430	Stockholm.....	410
Amsterdam.....	150	Vienna.....	280
Hamburgh.....	166	Lyons.....	119
London.....	105	Marseilles.....	208
Madrid.....	320	Bordeaux.....	147

Its circumference is 13,897 toises, or $6\frac{1}{2}$ leagues; 25 to the degree, its surface 3,439 hectares, its diameter about two leagues. The greatest mean heat is 27° of Reaumur, though in 1802 it rose to $29\frac{1}{2}$ degrees. The mean term of the cold is 7° below 0. The Seine is commonly frozen at the 8th degree of congelation; however in 1709 the thermometer fell to $15\frac{1}{2}$ degrees, and in 1788 to $16\frac{1}{2}$ below the freezing point. The mean temperature is 9° above ice. The greatest height of the barometer was 28 inches 5 lines; the least 27 inches 3 lines, and the mean 28 inches. The mean quantity of rain is 20 inches

four lines. The prevailing winds are the south-west and north-east. Storms are unfrequent, the winds are not violent; but snow is often abundant, and the fogs are common and thick. To the north, the town is protected by hills from the cold winds; the greatest part of it lies in a vast plain, though there is a rise to the south. The surrounding country, naturally arid and calcareous, is rendered fertile by the accumulation of manure. There are in Paris 29,400 houses, 1,062 streets, 117 blind alleys, 49 quays, 8 ports, 16 bridges, 18 boulevards, and 60 barriers; and there are 28 highways, *routes royales*, which lead to it.

RIVERS.—The Seine, which traverses the capital, from east to west, takes its rise in the forest of Saint Seine, in the department of the Côte-d'Or. It runs 70 leagues and receives the Aube; the Yonne, and the Marne, before it enters the barriers of La Rapée and La Garre. The length of its course, in the interior of Paris, is about two leagues. Its breadth, at the bridge of the *Jardin du Roi*, is 166 metres, or 420 French feet; at the *Pont Neuf*, it is 263 metres or 900 feet. As it narrows towards the quay *de Chaillot* it is there only 136 metres, or 418 feet and a half. The mean velocity of the water is 20 inches in a second, between the *Pont Neuf* and *Pont Royal*. Its inundations are not frequent; only 53 are reckoned since the year 822. Its greatest elevation which was measured with much exactness, was in 1711 when it rose to 24 feet 9 inches. After having watered Paris, it flows to the Ocean at Havre, in a course of 85 leagues. The water, though commonly limpid and salubrious, and the usual drink of the Parisians, is apt to prove laxative to strangers; but this effect may be prevented by drinking it filtered, or with a little wine or brandy. Chad, eel, carp, perch, lamprey, salmon, and trout are caught in it; but its chief

advantage is to afford an easy and cheap means of supplying the capital with the commodities necessary for its immense consumption. It is always covered with boats and barges laden with wood and charcoal, wine, corn, fruits, and all the other productions of the interior and exterior commerce of the country.

The little river of *Bièvre* or of the *Gobelins*, which falls into the Seine above the *Jardin du Roi*, after having traversed a part of the *faubourg-Saint-Marcel*, has only a course of 8 leagues from Guyencourt, near Versailles, where it takes its rise. It is too small to be navigable, and unfit to drink; but is useful by putting in motion several mills and manufactures, and, by the quality of its water, is excellent for dyeing.

ISLANDS.—The Seine forms three islands in the interior of Paris; the most eastern, called *de Louviers*, has never been built on, and serves as a wood yard for fuel. There is a palisade at the head of it, to preserve the boats from the danger of the ice, and it has a wooden bridge towards the Arsenal. After this is the *Ile-Saint-Louis*, built on and closed with quays since the time of Lewis XIII; it communicates with the town by three bridges, *Tournelle*, *Marie*, and *de la Cité*. The third island, called *de la Cité*, was the cradle of Lutitia and Paris. On this island, enlarged by Henry IV, is the place Dauphine, and the quays *des Orfèvres*, *de l'Horloge*, *de Notre Dame*, etc.

PRINCIPAL GOVERNMENT ESTABLISHMENTS.—Paris is the ordinary residence of the king, of the princes of the blood, and of the ministers; it contains the principal public offices, the Chambers of Peers and of Deputies, the supreme Court of Cassation, that called *Des Comptes*, a royal Court of Appeal, and many inferior tribunals. It has a Mint, the money from which is marked with an A. It is the *chef-lieu* of the first military divi-

sion, composed of seven departments, the see of an archbishop, and the *chef-lieu* of a conservation of forests comprising four departments.

Government of Paris—A Prefect, head of the municipal council, manages the public establishments and the employment of the municipal revenues, and presides over their collection and distribution; he has under his order a *maître de requêtes*, who is director of the public works. A prefect of police watches over the public safety, and there are particular directors of each part of the administration; also a *commandant de place* for the troops, and a *commandant d'armes* for the royal guard of police. Justice is administered by tribunals called *de première instance*, and by tribunals of commerce and of municipal police, and by justices of peace. There is a general administration for the hospitals and the poor-houses.

Paris is divided into 12 principal parishes or *cures*, with 25 churches or chapels of ease called *Succursales*. In each *arrondissement* is a mayor and two assistants (*adjoints*) charged with the functions of civil matters, also a justice of peace, a receiver of direct taxes, an office for registering civil and commercial acts, and a board of charity. In each quarter is a commissary of police; and likewise schools and *sisters of charity*, and a *bureau de bienfaisance*, for giving aid to the poor in their own houses. The royal guard of police, called *Gens-d'armes*, is composed of 1,217 men, with a battalion of 572 firemen (*sapeurs-pompiers*) in case of a conflagration. These latter are also trained in every respect to the duty of soldiers and accoutered as such. This might be termed the economy of turning men to the most account.

Paris and its ancient *faubourgs* now form one body, subject to one government, both political and financial. This vast inclosure is elassed in the following manner.

Division of Paris into 12 municipal Arrondissements, subdivided into 48 quartiers.

1. *Arrondissement, or Mairie, head-office, No. 14, rue du faubourg St. Honoré; Quarters: Tuileries, Champs Elysées, Roule, Place Vendôme.*

2. *Mairie, No. 3, rue d'Antin; Quarters: Palais Royal, Feydeau, Chaussée d'Antin, faubourg Montmartre.*

3. *Mairie, at the Petits Pères, near the Place des Victoires. Quarters: Faubourg Poissonnière, Montmartre. Mail, St. Eustache.*

4. *Mairie, at the place du Chevalier du Guet, No. 4. Quarters: Bank of France, St. Honoré, Louvre, des Marchés.*

5. *Mairie, No. 2, rue Grangé-aux-Belles. Quarters: Montorgueil, Bonne Nouvelle, faubourg Saint Denis, Porte Saint-Martin.*

6. *Mairie, at the Abbey of Saint-Martin-des-Champs, No. 210, rue Saint-Martin. Quarters: Des Lombards, Saint-Martin-des-Champs, Porte Saint-Denis, Temple.*

7. *Mairie, No. 57, rue Saint-Avoie. Quarters: Saint Avoie, des Arcis, Mont-de-Piété, Marché Saint-Jean.*

8. *Mairie, No. 14, place Royale. Quarters: Mairais, Quinze-Vingts, faubourg Saint-Antoine, Popincourt.*

9. *Mairie, No. 9, rue de Jouy. Quarters: Hotel de Ville, Arsenal, Ile Saint-Louis, la Cité.*

10. *Mairie, No. 13, rue de Verneuil. Quarters: La Monnaie, Saint-Thomas-d'Aquin, faubourg Saint-Germain, Invalides.*

11. *Mairie, rue Servandoni. Quarters: Ecole de Médecine, Palais de Justice, Sorbonne, Luxembourg.*

12. *Mairie, No. 262, rue Saint Jacques. Quarters: Saint-Jacques, Jardin du Roi, Saint Marcel, Observatoire.*

The offices of the *mairies* are open every day, from 9 in the morning till 4 in the evening; but on Sundays and holidays, only from 9 to 12. The mayors and *adjoints* sit every day, from 11 to 2.

The necessary publications for marriages can only be made on Sundays, and marriages cannot be celebrated till three days after the second publication. It is only in the *mairies* that extracts can be had from the civil acts of the current year.

Population.—An official census, made in 1817, gives 713,765, as the number of inhabitants fixed in Paris, which is continually increased by strangers, by the royal guard and other troops of the numerous garrisons. In 1819 there were 24,344 births, and 22,671 deaths; 6,256 marriages; 8,641 natural children; died of the small-pox 351. In the same year 278 were drowned, and 188 suicides.

Consumption.—In 1819 it was as follows: Wine 805,499 *hectolitres*; spirits 43,849; cyder and perry 15,919; beer 71,896; vinegar 20,756.

Oxen 70,819; cows 6,479; calves 67,719; sheep 329,070; pigs and wild boars 64,822; dry cheese 1,267,564 *kilogrammes*.

Sea-fish sold in the markets to the amount of 8,165,520 francs; oysters 821,618 fr.; fresh water fish 502,780 fr.; poultry 7,161,402 fr.; butter and eggs 10,782,035 frs.; hay 7,822,640 *bottes*; straw 11,054,371, *bottes*; oats 923,022 *hectolitres*.

The consumption of grain and flour is estimated, in ordinary times, at 1,500 sacks a day. When bread is dearer out of Paris than within, it is carried out of the city instead of being brought to it; and then the daily consumption has no fixed rule, and may exceed 1,700 sacks a day.

Revenue.—This arises partly from the *octroi municipal*, a tax levied at the barriers on cattle destined for the slaughter-houses, on wines, spirits, forage, wood and materials for building; the letting of places in the markets, ports, and slaughter-houses, is calculated to produce three millions of francs. These and other similar duties form an important part of the municipal revenue, which

serves for the construction and preservation of public buildings, for the numerous establishments, for the police, for paving, cleaning and lighting the streets, for paying the salaries of different officers, for the hospitals and poorhouses, and for ample distributions of charity to the poor in their own dwellings.

Commerce.—Before the revolution in 1789 Paris could not be called a commercial town, and its exportations and mercantile speculations were of little consequence. But it is very different at present. The principal operations of its commerce are now transacted by about 40 considerable banking-houses, and 745 wholesale mercantile houses. The negotiation of the public or private funds is committed to 54 sworn stock-brokers, called *agens-de-change*, who alone can fix legally the course of exchange, and that of gold and silver bullion. The *courtiers*, who are 60 in number, have the same rights on the sale of merchandise. They meet every day at the *Bourse*, at two o'clock. Every week, a chamber composed of 15 merchants, chosen from the most considerable in Paris, assembles at the *Hôtel-de-Ville*, to present their views and observations to government, on the objects calculated to augment the prosperity of commerce, or to arrest its progress. After these capitalists, who engage in vast speculations and great enterprizes, the commerce of Paris is composed, as in other great towns, of a multitude of retail tradesmen. In order to terminate, without the ruinous expense of suits of law, differences that may arise among the merchants of Paris, they choose among themselves a tribunal composed of a president, 8 judges, and 16 assistants (*supplians*.)

Manufactures.—Manufactures were in a languishing state in France before the ministry of Colbert. Lewis XIV formed those of the Gobelins, of

Plate-glass, and the Savonnerie, which have always maintained themselves successfully; but those of individuals rarely flourished. (See page 292.) During the revolution, France being forced, for 20 years that she was engaged in continual wars, to be no longer tributary to other nations, French industry was stimulated, and many new inventions, with economical machinery and ingenious processes, were introduced. Some great capitalists established at Paris, in the vast buildings of the suppressed monasteries, manufactures of every kind. There are now 21,000 looms for spinning, carding, and weaving wool, silk and cotton; 7,000 workmen are employed in all kinds of hosiery. The manufactures of china rival that of Sèvres; and the common earthenware is much improved. Colours, mineral acids and salts, formerly purchased abroad at a great expense, are now economically fabricated by the chemists of the capital. The painted papers for rooms exhibit great elegance of design, and beauty of ornament. In the faubourg Saint-Antoine every kind of elegant furniture is made; steel ornaments, precious instruments, cutlery of all kinds, and warlike implements begin to rival those of England. Bronze is fashioned in a thousand forms for beautiful ornaments. Paris has long been famous for jewellery and trinkets, and every kind of gilded work, which are at present very remarkable for the elegance of their forms, the purity of their taste, and the richness and perfection of the workmanship. This branch occupies, in 250 workshops, about 3,200 workmen, who throw into commerce the value of 27 millions of francs. The printing of Paris was formerly celebrated from the talents and learning of the Stephenses, Garamonts, and Barbous. Didots still supports their ancient reputation, by the beautiful editions which come from their presses; and the

stereotype press of Herhan is renowned through Europe. The clocks and watches of Paris are in repute; and its manufactures of string and wind instruments much valued by the lovers of music.

FINE ARTS.—Francis I. introduced the Fine Arts from Italy. Under Lewis XIV, Colbert founded the academy of painting, sculpture and architecture; and a small number of privileged scholars were sent to Rome to study the masterpieces of antiquity. Paris at present possesses many artists, who tread with honour in the steps of their predecessors. A lively interest for the Fine Arts has been excited in Paris since the establishment of the noble Museum of the Louvre, which contained for some years the finest paintings of all the different schools, and the most renowned statues of antiquity. Almost every year, since 1673, there has been an exposition of the productions of modern artists in the halls of the Louvre.

A distribution of prizes is also made every year by the class of Fine Arts of the Institute; and the most successful candidates are sent to Rome, at the expense of the government, for three years.

SCIENCES.—The age of Lewis XIV was remarkable for the excellence of the literary works produced in France. Voltaire, Buffon, and Rousseau, flourished under the reign of that monarch. But literature sunk during the revolution. The physical sciences, on the other hand, have been cultivated in France, during the last 30 years, with the greatest success; and the names of Lagrange, Laplace, Berthollet, Vauquelin, Chaptal, Lavoisier, Cuvier, and Haüy must be familiar to most of our readers.

MANNERS AND CUSTOMS AND PARTICULARITIES OF PARIS.—In this great city, where near a million of persons are collected, with very little knowledge of each other, every one fixes in,

the spot most suited to his fortune, or most favourable for his pleasures. The majority of the population of each quarter is composed of a particular sort of inhabitants, with peculiar habits and manners; and the active and polished Parisian, in the environs of the *Louvre*, or the *Chaussée d'Antin*, is certainly very different from the pensive inhabitant of the *Marais*, and still more from the laborious, but coarse, natives of the *faubourgs*.

The constitution of the Parisians, in general, is good and sound, their complexion tolerably fair, particularly in the women, who possess those lively charms and graces which many think superior to beauty. The Parisian is industrious and inventive, polite, and gentle, curious, enthusiastic, and inconstant, endowed with wit and taste, but satirical; frivolous, a slave to fashion, fond of luxury and eager for pleasure. Naturally brave, his courage has been seen to degenerate into cruelty and ferocity when ill directed; and from their excessive and extraordinary credulity, the populace is easily led into guilty excesses. Living entirely for the present, he soon forgets his afflictions, consoles himself with songs, and is too gay to think of the future. Paris has produced many great geniuses in the sciences, in literature, and in the fine arts. The conversation of the highest classes is delicate and polished, and the learned are easy of access and communicative. The middling and lower classes are certainly good, kind and virtuous; though it cannot be doubted that the disorders of the revolution have had an unfortunate influence on their habits and morals.

The tradesmen of Paris, and indeed all over France, have an impolitic custom of asking much more than they will take. Even their own countrymen are obliged to bargain, and beat them down with the greatest obstinacy. Travellers,

therefore, should be very circumspect in the purchases they may have occasion to make. Those shops which are called *à prix fixe* are generally full as bad as the others.

A stranger should certainly fix himself in the neighbourhood of his business, of the society he wishes to frequent, and of the amusements he wishes to enjoy. In the magnificent hotels of the faubourg Saint Germain, in the environs of the Tuileries, and in the faubourg Saint Honoré is collected the nobility who are constantly at court, the ministers, the foreign ambassadors, and strangers of distinction. The quarter *Fey-deau*, the *Chaussée d'Antin*, and the *boulevard des Italiens* are the favourites of Plutus, the bankers, capitalists and brokers. The environs of the Palais Royal are peopled by rich tradesmen and shopkeepers, speculating incessantly on the taste of the Parisians for novelty, luxury and pleasure. Here may be seen the finest dresses, the newest fashions, the most precious trinkets; but something must be paid for the beauty of the shops and the dearness of the rent. The hotels in this opulent and busy quarter, which is also the centre of business and diversion, are generally filled with strangers.

Luxury diminishes as we approach the rue Saint Denis; warehouses of silks, stuffs, and linen, are found towards the Pont Neuf. The quay *de la Ferraille* is provided with hardware. On the *quai des Orfèvres*, in the *Isle de la Cité*, are the principal goldsmiths and silversmiths. On the *quai des Lunettes* are the opticians and shops for mathematical instruments. More *solid* business is transacted near the *Halles* and the *rue des Lombards*, famed for its groceries in wholesale. In the streets Sainte-Apolline and Meslée, are the principal manufactures of gauze, shawls, and fancy stuffs.

The inhabitants of the Marais are annuitants

or persons of small fortune. Lodgings are spacious and very cheap, and the manners of the people there are like those of the inhabitants of a provincial town.

In the tranquil and airy faubourg Saint Germain many persons, and chiefly the old nobility, live in a handsome style. The quarter of Saint Jacques, commonly called the *Pays Latin*, is peopled by young men, different in every respect from those of the *Chaussée d'Antin*. Professors, men of letters, students of law and medicine, have always been the inhabitants of this learned seat of the Muses. In the neighbourhood of the *Palais de Justice* reside a great many lawyers, attorneys, and notaries; and, as we approach the faubourgs, we find the laborious classes, and the weavers and cotton spinners, collected in the vast buildings of the ancient monasteries. On the borders of the river of the *Gobelins* are tanners, dyers, brewers, houses for spinning wool and cotton, and manufactories of pottery and blankets. The extremities of the faubourgs are occupied by waste grounds or gardens full of early flowers, vegetables and shrubs necessary for the wants and luxury of the metropolis.

One of the most distinctive characteristics of the Parisians, and of the French in general, is that uniform politeness which pervades all classes. A recent traveller says with truth, that the poorer orders are polished far beyond the corresponding classes of the English. One is surprised at the ceremonies of courtesy, the bows and scrapes, and the phrases of politeness among the lowest persons. They always take off their hats to each other in the streets, and always give the title of *Monsieur*, *Madame*, or *Mademoiselle*. If your shoemaker or washerwoman calls, you are sure to be told that a *Monsieur* or a *Dame* wishes to see you. Boxing is unknown in France, and noisy quarrels, or

drunken revellers are rare in Paris. The females, who walk the streets of an evening, being all under the immediate government of the police, are by no means so obtrusive and troublesome as in London. They have generally some settled occupation during the day, and are seldom so utterly profligate and degraded as in some other great towns.

The Parisians are extremely fond of dancing, of theatrical entertainments, of frequenting public gardens, and promenades, and of other diversions out of doors. Domestic society they do not much cultivate; and the hospitality, which formerly distinguished the ancient noblesse and the wealthy inhabitants of Paris, is no more. This may perhaps be owing in part to the loss of fortune incurred during the revolution, and to the unsettled state of every thing for so many years past. A modern English writer, Mr. Scott, in his description of manners and society in Paris, says of the women, "The characteristic feature of their beauty is expression. Besides the ease of her manners, a French woman has commonly a look of cheerfulness and great vivacity. The women in the middle ranks are active and industrious wives, and tender mothers. The manners of those in polished society are playful and sprightly; and in gaiety, accomplishments, grace, and modesty, the Parisian fair are inferior to none. Rouge is not nearly so much used as in England; nor are tawdry ornaments more in vogue. The dress of the fair sex in France is at once *modest*, simple, and beautiful; their manners are enchantingly diffident, and certainly would scarcely startle the most prim puritan of modern days. They do not address a stranger at all, but expect first to be spoken to: their attire, we again repeat, is infinitely more modest than that of our own fashionables.

"From this pleasing and faithful portrait of se-

male manners, we turn with reluctance to consider the character of the other sex. Much of that attentive politeness, which existed before the revolution, has been exchanged for a more sedate manner, and a feeling of independence. The company of the softer sex is too often neglected for the *café*, the gaming-table, and the theatre ; and the *chevalier*, who never quitted his *dame* under the *ancient regime*, is a character now unknown in Paris. The character of the men is, without doubt, considerably impaired ; their levity and frivolity, and their good nature also, have in many instances given way to a less amiable demeanour."

A military impulse was given to the nation in the very earliest stages of the revolution ; and the republican motto, " peace to the cottage, and war to the castle," opened every country in Europe to the arms and rapacity of the French soldier. But the military system received its full perfection from the genius of Buonaparte ; he interwove it into all the institutions of the country, into all the offices of life, into all the operations of government, and even into all the intercourse of society.

The Parisians have certainly not that amenity and gaiety for which they were so remarkable 30 or 40 years ago. Their countenances are not so smiling, nor their address so open and easy. Instead of their former free and gay character, they have an air of anxiety, as if they were always thinking of the past or the future.

" In this sketch of character," says the writer above quoted, " we must not omit to notice the *scrupulous honesty* of the French, in restoring lost property to its owner. The postillions, coachmen, servants, etc. may generally be trusted with confidence. The tradesmen also, though they will ask more than they mean to take for their goods, will cheerfully, and unasked, restore to you your

purse, umbrella, cane, or any thing you may have left in his shop by accident, and even if not reclaimed for a considerable time."

Hours for meals.—Before the revolution, when two or three o'clock was the latest hour for dining, the French seldom took a regular breakfast, but contented themselves with a bit of bread and a glass of wine, or some fruit. But during the last 30 years, men in business having multiplied in an extraordinary manner in Paris, the way of living is entirely changed. A solid breakfast, called *à la fourchette*, but more like a dinner, is commonly taken between 10 and 12, and the dinner is put off, as in London, till 6 or 7. In many families, by way of supper, they now take tea at 10 or 11 o'clock at night.

COFFEE HOUSES.—Paris is literally crowded with coffee houses, particularly in the public streets and the boulevards. It is impossible to conceive either their number, variety, or elegance, without having seen them; in no other city is there any thing of a description resembling them; and they are not only unique, but every way adapted for convenience and amusement.

Amongst a more domestic or less gay people than the French, one tenth part of the number could not find support; but in Paris many are crowded to excess, and almost all well frequented.

There are certain classes of Parisians, and many strangers, that lounge away nearly the whole of the day in coffee houses, of which there are at least 2,000 good ones, without reckoning full as many more of an inferior kind, open from 9 in the morning till 12 at night.

In no place is the difference of character between the English and French so displayed as in those houses. In London, all parties are silent and select; except about the Royal Exchange, where they are only frequented by men of busi-

ness, and for business. In Paris, all is a mixture often as various in character and costume as the hues of the rainbow, and in language, as the confusion of tongues at Babel. Strangers converse with each other *sans ceremonie*; some play at dominoes, others read the newspapers and periodical publications which are chained or locked to boards adapted for that purpose; others again sip their coffee, drink their sugar and water, or enjoy their glass of lemonade or *liqueur*, with haply now and then a sly glance at the goddess of the scene (in vulgar English termed the Bar Maid) who is generally chosen for that distinguished post for her charms and graces, and "*nothing loth*" repays with amiable interest the attention she receives. Every one who enters is greeted by her with a "witching smile" of welcome, and in departing with a graceful inclination of the head. A Frenchman would deem it worse than sacrilege to omit taking off his hat, and paying his respects with a bow, both on coming in and going out; and the various butterflies of the day respectively pour into her complacent ear their routine of soft nonsense, which she as unblushingly accepts—nay, appears to anticipate as homage due to her adorned, not unadorned, beauty; but most adorned by all that the toilet can perform. This Divinity also receives the money direct through the waiters hands. The fair sex, as well as gentlemen, visit the *cafés* to take refreshments, which is deemed perfectly respectable. Since the commencement of the revolution the number is greatly increased, probably more than trebled; and they are yet still more frequented, though so much more numerous, and the prices of refreshments so greatly augmented.

The Palais Royal, which is the centre of Parisian amusements, is also that of coffee houses.

Regular dinners are not served at the coffee houses, as in London, but breakfasts, called *déjeuners à la fourchette*, (formerly *déjeuners-dinatoires*) are very common, and resemble a dinner, either hot or cold, where all sorts of delicacies, as well as substantial eatables are to be had, and also the greatest variety and best of wines.

Amongst such numbers of coffee houses the following are most remarkable.

Café des Milie Colonnees, Palais Royal.—Famous for the elegant and rich manner in which it is fitted up. The charming female who presides occupies a chair which was originally destined for the saloon of Joachim Murat, when king of Naples, and cost 10,000 francs. From the number of columns and mirrors that reflect them, it derives its name. It is certainly very richly decorated, but it is too small for the number of visitors constant and casual. The assemblage of persons at this Café is generally very picturesque, and chiefly in their way well dressed. People from the provinces, and English persons fresh imported, big with curiosity to see the wonders of Paris, are sure to be found at this Café of Cafés.

Café de Foi, Palais Royal.—Not frequented by any particular species of guests, but one of the best in Paris. This was the first coffee-house established in the Palais Royal.

Café de la Régence.—A very old established house in the place du Palais Royal, famous for chess-players.

Café Hardi, Boulevard des Italiens.—Noted for breakfasts, much visited by men of business of the higher order.

Café de la Rotonde, Palais Royal.—A very good coffee-house.

Café de la Paix, Palais Royal.—Where rope-dancing and music are performed gratis, while the

visitors are refreshing themselves. This place is in every respect formed as a theatre, which was its former designation (under the title of the Theatre Montansier), with elegant tiers of boxes, a stage, etc.; and though used as a coffee-house, and for the inferior performances we have mentioned, is really worthy of a better adaptation. The company here chiefly consists of ladies of a description better understood than expressed, of second and third rate Paris Daudies, of petty tradesmen and their wives, who come here to be cheaply amused, and of the successive run of strangers, who naturally wish to take a peep at the famous Café de la Paix.

Café Tortoni, Boulevard des Italiens.—Celebrated for ices, and the rendezvous for fashionables, particularly in summer. The name of Tortoni is as familiar in the mouths of the lovers of the luxury we have named as their household gods; and to have been at Paris without visiting Tortoni, would shew a great deficiency of *taste*.

Café Turc and *Café des Princes*, on the Boulevards du Temple are attached gardens, well laid out, where concerts and exhibitions of rope-dancing are given gratis. They were once very fashionable resorts, but the fickle goddess in her rotative motion seems in some degree to have forsaken them, perhaps, with her usual capriciousness, only for a season. The latter of these is at present closed.

Café des Chinoises, Palais Royal.—There musicians perform concerts, sometimes accompanied with singing; and if the harmony is not absolutely of the Orpheus kind, it is at any rate very fair for the place. The waiters who attend here are young women, attired very appropriately *à la Chinoise*.

It is clear, from the immense number, that only a few can be mentioned; but for splendour and elegance, according to their different ranks, they

exceed the stranger's conception of coffee-houses. The striking effect produced by the numerous magnificent sized mirrors reflecting every object, the taste exhibited in the well disposed statues, vases, etc. with the various groups of different nations distributed round the room, enjoying their respective luxuries, form altogether such a curious and imposing scene, that it is only the ocular faculty that is equal to comprehend it. Nay, even in the lowest of the low, when we descend a dirty flight of steps into the subterranean ones, instead of finding a St. Giles's cellar, or places like those appropriately designated "The shades," in London, we are surprised and struck to see similar ornaments and embellishments of mirrors, vases, etc. which, contrasted with the shabby furniture and time varnished walls, produce a most extraordinary effect. Though the last, it is not the least, consideration, that a person may enjoy himself at the best of them at an expense suited to his habits and means; and will receive as much attention in ordering a bottle of beer, or a *demi-tasse* of coffee, as one who indulges in his rich liqueurs, ices, or blazing punch. Indeed it is but justice to add, that the *garçons* or waiters are very attentive and obliging, and far from showing importunate or mercenary impudence.

There are also other subterranean haunts in the Palais Royal, dedicated to the union of *Venus* and *Mercury*; where the stranger, disposed to be pilaged by *Greeks* of all countries, or cajoled out of his cash by courtezans, may descend, and he will be sure to have his peculiar *gout* gratified to the fullness of his wishes, and emptiness of his pockets. In truth, to make our language appropriate to those we are describing, the *ladies* of these grottoes are no better than decoy ducks, and the *gentlemen* generally unprincipled bullies, billiard sharks, and

cheats, with overpowering mustachios and segars in their mouths. (See Palais Royal, p. 119.)

The prices are nearly the same in all, and are generally exhibited on a printed paper. They give tea at all the coffee-houses, but it is neither good nor well made.

When Café Estaminet is written up, it implies that smoking is permitted in those places. The less these places are entered the better; and if they are never entered by the stranger, better still; as they are mostly the resort of *Chevaliers d'industrie*, and Ladies equally industrious.

In frequenting such places, it is wise to avoid political matters; and a word or two on this subject here may be well timed, and certainly well intended.

After the great rebellion in England, and the restoration, it was dangerous to speak publicly on politics for more than 20 years; neither was it very safe from that time, till the end of queen Anne's reign; that is for 26 years after the revolution that seated William and Mary on the throne. In short, it was not till the present family began to reign, in 1714, that there was freedom of speech. How then can it be expected in France, so soon after a great convulsion? It is neither fair nor wise to expect it; and though foreigners may be more readily forgiven by the government than natives, yet they should remember they are more liable to offend individuals. Let Englishmen but avoid politics and the gaming houses, and Paris is one of the pleasantest and safest places on earth.

RESTAURATEURS and TRAITERS. (*Eating Houses.*)—In former times it was only privileged persons who could keep eating houses or cook-shops in Paris. In 1765 an ingenious cook undertook to free the public from this restraint, and, having prepared a saloon for refreshments, he

placed over the door a profane parody of the following words in Scripture : " Venite ad me omnes qui stomacho laboratis et ego *restaurabo* vos."—Come to me all you whose stomachs are faint, and I will *restore* you. This attempt was successful ; and afterwards, when the revolution brought such multitudes of strangers to Paris, when the cooks of great houses were turned out of their situations, and the domestic habits of the Parisians were almost entirely altered, these establishments increased every year, and are now to be found in every part of Paris. In these *restaurants* there is generally a Bill of fare called *la carte*, with the price of every article, and some of these bills are of an enormous and astonishing size, even containing upwards of 300 dishes, of which the one annexed is a specimen. The most famous restaurateurs are mentioned in the DIRECTORY at the end of this Guide.

Women frequent the *restaurants*, as we have stated they do the Cafés, almost as much as the men. In these houses there are often private rooms called *cabinets particuliers*, in which two or three friends or a party may dine by themselves.

To become *au fait* of the best dishes, and the best mode of managing at these places, a little practice is required ; but to the novice, we would recommend, in choosing his wine, to order *Vin Ordinaire*, unless he desires to have that of the very best quality and most expensive price ; for, generally speaking, the intermediate wines are barely to be distinguished, except by the difference of their charge. It is at these temples of necessary luxury, if we may use the term, that one may almost always find an appetite, which seems, after the first dish or two, " to grow with what it feeds on." One may occasionally enter a *Restaurateur's*, rather because it is the hour of dinner, than from

being disposed to eat : but that stomach must be dead indeed to taste and sensibility, that cannot be roused into a desire by dishes that Heliogabalus himself—nay even Sir W. Curtis, might enjoy with epicurean extasy. In short, what with fricassées and fricandeaus, rognons, and ragouts, and all the various piquant sauces to stimulate the stomach, one is sure under any circumstances to get a good dinner, and without expending (which is certainly a consideration) too much *mint* sauce ; in plain English, admitting that in London one can simply dine as cheap as in Paris, yet for the same money in the latter place one may *feast* four times as luxuriously. There are two descriptions of *Restaurateurs* ; those where you may dine for a fixed and specific sum, with the choice of so many dishes from the carte, and others where you may chuse from the carte as you please, and pay according to the printed price of each article so chosen. To give an idea to our readers how luxury and economy may be blended together in this Capital, it is only necessary to observe, that at several of these eating houses, where the price of a dinner is fixed, they may have soup, 3 dishes at choice, a dessert, bread at discretion, and about half a bottle of wine, for 22 sous—(11d. English money). Nevertheless, we would recommend to those who wish to give such *ultra* cheap houses a trial, not to order the *made-dishes*, for obvious reasons. Where there are (speaking of the respectable Restaurants) so many nice and distinguished dishes, it may seem invidious to particularise, as writers of dispatches say ; still from our own experience we would point out, as particularly meriting attention, some of the following : *fricassée de poulet, coquille de volaille, macaroni, omelette soufflée, tête de veau en tortue, rognon au vin de champagne*, etc.

There is also another class of persons in Paris,

called *Traiteurs*, or *Petty Restaurateurs*, whose principal business is to send out dishes, or dinners ready dressed to order.

A family residing in lodgings, or at an hotel, will find it the cheapest mode to make a bargain with the *traiteur*, to be supplied for an arranged period with a certain number of dishes daily, at any hour agreed upon. A person may also dine at these places, but it is not considered *comme il faut*.

The *Restaurants* are nearly as numerous as the *Cafés*, to which it is the custom in Paris to resort immediately after dinner, to take a *demi-tasse* and *verre de liqueur*, instead of sitting over the bottle, as in England.

In concluding this article we cannot help adverting to the absurd prejudice still prevalent in England against the natives of France, for eating frogs, which is deemed, by the untravelled John Bull, to be a mark of poverty and wretchedness. The truth is, that the French do eat fricasseed frogs, which are of a peculiar kind, fattened in a particular manner, and of which it requires a great many to make a decent dish, as the thighs only are used for that purpose. Moreover they are an acknowledged and exquisite luxury, and are not to be had at one *Restaurateur's* out of a hundred, and the price is very extravagant.

CARRIAGES, HACKNEY COACHES, CABRIOLETS, AND STAGES.—It is calculated that about 15,000 private carriages of all descriptions are kept in Paris. The *voitures de remise* (glass-coaches) may be hired by the day or month, at from 20 to 30 francs a day, or from 400 to 500 francs a month. They will go a certain distance out of Paris, but must be back before midnight, unless a particular agreement has been made.

The Hackney-coaches, called *carrosses de place*,

or *fiacres*, are about 2,800 in number. A drive from any one part of Paris to another without stopping is 30 sous; but they may be taken by the hour, and then the first hour is 40 sous, and the following 30. Immediately on taking a coach or cabriolet by the hour, you should shew the driver the time by your watch, and must pay for that hour; but in the succeeding ones, you have only to pay the fractions of the hour. It is customary to give the coachman a few sous above his fare, though he cannot demand it. All vehicles are numbered both within and without; and it is advisable to take notice of the number in case of any accident, insolence of the driver, or leaving any thing behind. Immediate redress, and with little or no comparative trouble, can always be had at the Prefecture of police, *Bureau des Voitures publiques*, which is particularly severe and strict in these matters. It is unnecessary to make a personal application; a complaint by letter is sure to be as efficiently and promptly attended to.

The *Cabriolets* are covered vehicles on two-wheels, (not unlike the one horse chaises in England, with their hoods up), the driver of which sits in the inside with the passenger. They will hold two persons besides the driver. They generally go faster than the *fiacres*, but their cover is not always a sufficient protection against rain. The price of a drive is 25 sous, the first hour 30, the following 25 sous; but 40 sous for the first hour, and 30 sous for each succeeding one is usually given. They are more numerous than the Hackney-coaches, being about 3,000, but will not go beyond the barriers without a particular agreement. After midnight the fares are double.

The badness of the streets makes these vehicles used by a great number of people, and they give the streets of Paris a very restless appearance.

The generality of Hackney Coaches and Cabriolets are bad, and the horses not better; but the system is well regulated. The coachmen are more ragged, though not so fat and saucy as in London.

As a measure of precaution, on hiring these vehicles, it is necessary to mention either *à la course*, or *à l'heure*; the first signifies from the place where the coach or cabriolet is taken to a given spot, without stopping, otherwise the driver can demand the price of a course for each stoppage. In the latter instance, the vehicle is at the disposal of the person hiring it.

Besides the stands for the interior of Paris, there are stands of cabriolets on a different construction for the environs. These will commonly hold 9 persons, and the driver sits on a kind of box outside. They are not taxed to any fixed price, which however is very moderate, except on particular occasions, when they increase their demands. The Cabriolets for Versailles, in which a place costs 30 sous, for Saint Germain, Saint Cloud, and all the spots situated to the west of Paris, are stationed at the extremity of the quay of the Tuileries, and near the Pont Louis XVI. Those for Saint Denis at 15 sous, the valley of Montmorency, and all places to the north of Paris, are in the rue d'Enghein or St. Denis, near the Porte Saint Denis. Those for Vincennes, also 15 sous, and all the east, in the rue de la Roquette, near the Porte Saint Antoine. Those for Arcueil, Sceaux, and all the south, in the rue d'Enfer.

There are vehicles moreover that set out at *fixed hours* for Versailles, Saint Germain, and other towns near Paris. These are called *Parisiennes*, *Gondoles*, *Célérieres*, *Vélocifères*, etc. They are very convenient, some of them like the English long coaches, and are precise in setting out. It is therefore best to take a place in them beforehand:

COCHES DE HAUTE-SEINE.—Passage-boats, called *coches d'eau*, are established on the upper part of the river, to convey travellers to any villages or towns on the banks of the Seine or Marne, and into Champagne or Burgundy. The offices of their administration are quay Dauphin, Ile Saint Louis, No. 6. They set out from the Port Saint Paul, No. 8, at 7 in the morning in summer, and at 8 in winter.

Galiote.—A boat so called formerly went every day in summer, at 10 o'clock, to Saint Cloud, from the Pont Royal. The voyage lasts about 2 hours, and costs about 16 sous. It now only goes during the fêtes at Saint Cloud in the month of September. A very amusing description of this excursion has been published, entitled *Voyage à Saint-Cloud par mer, et retour par terre*.

GENERAL POST-OFFICE.—The service of the Post-office in Paris is exterior and interior. Letters coming from or going to the departments or foreign parts are carried to the General Post-office, *rue J. J. Rousseau*. An administrator is always there to hear the complaints of the public. An office is open from 7 in the morning in summer, and 8 in winter, till 7 in the evening, for franking letters for the departments and foreign places, and for all objects connected with the establishment. All foreign letters, to go by that day's mail, must be put in the General Post-Office before 12, and the inland postage for them paid, and those for the departments before 2 o'clock.

The post days for England are Mondays, Wednesdays, Thursdays, and Saturdays. Letters arrive, and are delivered from thence on Fridays, Saturdays, Sundays, and Mondays, and sometimes on Tuesdays. The postage of an ordinary sized letter for England is 14 sous, and from England 24 sous,

but the rule by which the French Post-office governs its charges is according to the weight.

It is not permitted to inclose coin in letters; but there is a place in the Post-office where money for any part of France *only* is received, on paying an insurance of 5 per cent.

There is also an office where letters and packets of particular importance are taken care of, on paying double postage.

Letters for the East Indies and the French colonies must be paid for, as far as the sea-port at which they are to be shipped.

A foreigner may have his letters directed to him *poste restante*, Paris, or any other town where he intends to go. On applying at the Post-Office, and shewing his passport, the letter will be delivered; but the best and safest way is to have them addressed to a friend's, or some established house.

There is, at the Post-Office, the *Bureau de Rebus*, where letters misaddressed or unclaimed remain a certain time for recovery; after which they are opened, and, according to their estimation, destroyed or returned to the address contained.

Letters for the departments, unpaid *only*, may also be deposited in the Two-penny Post receiving boxes, up to 12 o'clock at noon; but no later. We have already stated, that they are taken in at the general establishment till 2 o'clock.

There are 8 auxiliary boxes in the following different parts of Paris, where the postage of letters may or may not be paid, as at the General Post-Office, viz. 12, rue des Mauvaises-Paroles; 1, rue des Ballets St. Antoine; 7, rue du Grand Chantier; 11, rue Beauregard; 3, rue Neuve du Luxembourg; 20, rue de Verneuil, 8, rue de Condé; and 35, rue des Fossés St. Victor.—Letters either for the capital, the departments, or foreign countries, may

be put into these boxes, though it is better to take foreign ones to the chief establishment.

Petite Poste, (Twopenny Post,) rue J. J. Rousseau. —This establishment, founded in 1760, distributes letters through Paris and the neighbourhood. There are 200 boxes connected with it scattered through the different *quartiers*. A letter in Paris costs 3 sous; in the environs, 4. As the letters are taken out of the boxes every two hours, they arrive at their destination, within the barriers, about 4 or 5 hours after they are put in.

We cannot dismiss our observations on the entire French Post-Office, without regretting the want of skill and management with which it is conducted. The system is altogether imperfect, and it is as imperfectly put in execution. Sure an establishment, of such vast importance to commerce of every description, and to the comfort of life, and in a rational point of view, deserves attention and amelioration. They manage these things better in England. (See page iii.)

OFFICE FOR POST HORSES.—The *Poste aux Chevaux* is in rue St. Germain-des-Prés, No. 10. Horses are only given to persons who have proper passports, which have been signed by the police.

READING ROOMS AND CIRCULATING LIBRARY.—There are many establishments under this denomination in Paris; but the most distinguished of them all, and that most frequented by Englishmen, as well as foreigners, is that of Galignani's, No. 18, rue Vivienne, which is conducted on a most extensive scale. The Reading-room is spacious and handsome, decorated with maps, and adapted in the most commodious manner; contiguous to which is a large garden, where subscribers can walk or sit and read. The various tables are covered with all the periodical publications worthy of notice; two hundred news-

papers of every European nation, pamphlets, monthly and quarterly magazines, lists of the army and navy, etc. etc. and upwards of 20,000 vols of books in the English, French, Italian, German and Spanish languages, comprise the advantages of this splendid establishment.

The victims of ennui, the lovers of sentiment admirers of poetry, the readers of research; in short, all who prefer occasionally a book to a ball-room, even in the gay capital of Paris, may supply their different literary tastes and appetites with History, Poetry, Voyages, Travels, Tours, Romances, Novels, etc. at the CIRCULATING LIBRARY of Galignani, which is conspicuous amongst several others in Paris for the best selection and greatest number of volumes in its catalogues, and also the only one where English books are lent out. The subscription to either of these establishments is by the fortnight, or month.

GOVERNMENT.—OFFICES CIVIL AND MILITARY.—There are two kinds of ministers in France; ministers secretaries of state, who are at the head of some department, and ministers of state, who are properly privy counsellors; though besides them, there are also counsellors of state and *maîtres des requêtes*.

King's Councils.—The council of ministers is composed of the secretaries of state. They assemble in presence of the king, or under the presidency of one of their members, named for that purpose. They deliberate on administrative legislation, on all that concerns the general police, the safety of the throne and kingdom, and the maintenance of royal authority.

Privy Council.—The number of members of this council is not fixed. They only discuss matters especially submitted to them. This council is composed of the princes of the royal family and princes

of the blood, whom his majesty thinks proper to summon to it, and of the secretaries and ministers of state.

Cabinet Councils.—They are composed of the secretaries of state, of four ministers of state at the most, and two counsellors of state named by the King for each council. His Majesty or the president of the council of ministers presides.

Council of State.—This council is composed of all the persons on whom the King has been pleased to confer the title of counsellors of state, or *maîtres de requêtes*, either in activity, or honorary. They are distributed into ordinary and extraordinary service. The members in ordinary service are classed into six committees; legislation, finances, war, the interior, and commerce, the marine and colonies, and the *contentieux*.

The committee of legislation, composed of 6 counsellors of state and five masters of requests, prepares all the projects of laws and regulations on all matters of government, civil, criminal, and ecclesiastical. It assembles at the *chancellerie*, Place Vendôme, No. 13.

The committee of finances proposes the projects of laws and regulations appertaining to that department. It is in the *Hôtel du Trésor Royal*, rue Neuve des Petits Champs, No. 41.

The committee of war, composed of four counsellors of state and five masters of requests, assembles in rue de l'Université, No. 61. They deliberate on all the matters which the minister, on whom they depend, chooses to confide to them.

The committee of the interior and commerce, presided by the minister of that department, assembles at the *Hôtel de Labriffe*, quay Voltaire. It is composed of 7 counsellors of state and 6 *maîtres de requêtes*. It proposes projects of laws com-

prised in the functions of the minister to which it is attached.

The committee of the marine and the colonies, composed of 4 counsellors of state and 3 *maîtres de requêtes*, assembles at the ministry of the marine, rue Royale, No. 2.

The committee of the *contentieux* discusses all matters of litigation among the agents of government. It is composed of 7 counsellors of state and 8 *maîtres de requêtes*. Its opinions, when drawn up in the form of *ordonnances*, are deliberated and decided in the council of state, and then presented for the royal signature by the keeper of the Seals, who is president. It assembles in the *Chancellerie*, Place Vendôme, No. 13.

There are seven ministers, secretaries of state; namely, of justice, foreign affairs, the interior, the *maison du roi*, war, marine and colonies, finances. (See page cxxiii.)

Minister of Justice.—The chancellor of France, President of the chamber of Paris, is the supreme head of all the courts of justice in the kingdom; but the keeper of the seals is commonly the minister of justice. To him belongs the organisation and superintendence of all the posts of the judicial order, and of the body of notaries. When the council of state does not deliberate in the presence of the king, it is presided by the President, and in his absence by the keeper of the seals.

Courts of Justice. (Court of Cassation).—There is only one supreme court of appeal for all France, called the court of cassation, because it can break (*casser*) the sentences of inferior tribunals. This court, when presided by the keeper of the seals (minister of justice), has the right of censure and discipline over the *cours royales*, or inferior courts of appeal; it can, for grave reasons, suspend the judges from their functions, or send for them

to give an account of their conduct before the minister. This court does not take cognizance of affairs themselves, but only reverses sentences in processes where the forms have been violated, or which are in express contradiction to law; after which it sends back the affair itself to the competent court or tribunal. Generally speaking, there is no appeal to this court from the sentences of justices of the peace, nor from those of the military tribunals by land or sea. The decisions of cassation are inscribed on the registers of the courts and tribunals whose sentences have been annulled and an extract of them, moreover, is printed in an official bulletin, of which a number appears every month. Every year, the court of cassation sends a deputation to the king, to indicate such points as it has learnt by experience to be defective or insufficient in the legislation. The time allowed for making an appeal, in *civil* matters, is *three months*; in *criminal* matters, *correctional*, and of *police*, only *three days*.

The court of cassation is composed of a president, three vice presidents, and 48 counsellors, named for life by the king. It is divided into three sections, each composed of 16 counsellors, which are called sections of *requests*, of *civil*, and of *criminal* cassation. The first judges whether the appeal is to be admitted or not. Each section must have at least 11 members present in order to judge, and every decision is given by the absolute majority of the suffrages. In case of division of opinion five other counsellors are called in. Four members go out of each section, annually by lot, and are distributed in the other sections. With the court of cassation is a *procureur général* of the king, six *avocats généraux*, a chief register (*greffier*), all named by the king, and four under-registers, named by the chief register. There are 60 *avocats* and no more, exclusively charged with the business of this

court and that of the king's councils. The two civil sections have a vocation, as the other courts and tribunals, from the 1st of Sept. to the 31st of Oct. inclusively; but the criminal section continues always sitting. Count Deseze, who so courageously defended Lewis XVI, is first president of this court.

Cour des Comptes.—This is the next court in rank to that of cassation, and enjoys the same prerogatives. It examines all the principal accounts of the whole kingdom. Every year, a committee composed of the first president and 4 commissaries, named by the king, on the proposition of the minister of justice, examines the observations made by the members of the court during the preceding year. Those which appear well founded are consigned in a report which the first president remits to the minister, who informs the king of them.

Cour Royale of Paris.—There are 26 *Cours Royales* in France, including one in Corsica. That of Paris is composed of a president, 5 vice-presidents, 44 counsellors, and 12 auditor-counsellors. With it is a *procureur général* of the king, 4 *avocats-généraux*, 9 substitutes, and a chief register. It is divided into 5 chambers; 3 civil, one of appeal of correctional police, and one for indictments (*mise en accusation*). For the criminal assizes of each session, the keeper of the seals, or the first president, names a certain number of counsellors as judges. Under the jurisdiction of this court are 7 departments. Audiences are given every day, except Sundays and holidays, from 9 till 12. The advocates who attend it are very numerous. They have a *chamber of council*, the head of which, and of the whole body, is called *le bâtonnier*. An office for gratuitous consultations, open to the indigent, has its sittings every Tuesday, from 1 to 4, in the library of the order of the advocates, at the palace

of justice. The solicitors or attorneys attached to this court, called *avoués*, are licentiates of law, and take the oath of the advocates. They have also a *chamber* instituted for any complaints made against them, and for maintaining the interior discipline and regulations of the body.

Tribunal of *première instance*.—In every *arrondissement* of every department is a tribunal of this name, composed (including the president, of a vice-president and *juges d'instruction*), of from 3 to 12 judges, according to the population of the *arrondissement*, and consisting accordingly of one or more chambers.

The tribunal of *première instance*, at Paris, is composed of 36 judges, and is divided into 6 chambers, each composed of 6 judges and 2 substitutes (*suppléans*). Of these chambers, 5 consider civil matters, and the sixth those of correctional police. With this tribunal is a *procureur* of the king, 12 substitutes, and a register. The audiences for civil affairs are open every day, except Sundays and Mondays, between 9 and 12 in the morning. The chamber of correctional police is open at 10. There are no *avocats* at the tribunals of *première instance*, but only *avoués*.

Tribunals of Commerce. (*Cloître Saint-Merry*).—The judges of this tribunal are chosen in an assembly composed of respectable merchants, principally heads of the most ancient houses and remarkable for probity, a love of order and economy. The king ratifies the nominations of this assembly or not, as he judges proper. A list is formed out of all the merchants of the *arrondissement* by the prefect, and is approved by the minister of the interior, in the ratio of one elector for 1,000 souls.

Each tribunal of commerce is composed of a judge president, of judges and substitutes (*suppléans*); the number of judges cannot be less than

two, nor above eight. Any merchant may be a judge, provided he be 30 years old, and has carried on business with honour and distinction for 5 years. The president must be 40, and can only be chosen from among the former judges. Each tribunal has a register (*greffier*) and bailiffs (*huissiers*) named by the king.

This tribunal holds its sittings every Tuesday, Wednesday, and Friday, at 10, for summary causes; and on Monday and Wednesday from 12 till 4, for pleadings.

The number of notaries in Paris, who make wills, leases, mortgages, sales of estates and other authentic acts, is fixed at 100 by government, to which they give a good security; and on retirement, or death, the places can be sold by themselves or heirs. The *avoué* or attorney never transacts any business of this kind. He can act in a court of law, which a notary cannot.

There are 12 justices of the peace (*juges de paix*) in Paris, one for each arrondissement. They sit every day, and settle trifling differences between individuals. They also sit successively in the *tribunal of municipal police*, which is held in the palace of justice, and takes cognizance of all infractions of simple police, for which a fine of 15 francs, or less, may be imposed, or imprisonment of 5 days or less.

Commissaires de Police.—There is one in each quartier. Their office is similar to that of constables in England. They attend at public places and receive all complaints in the first instance.

Prefecture of the department of the Seine.—The department of the Seine, in which Paris stands, is formed of a portion of the ancient province called *l'Isle de France*. It is environed on every side by the department of the Seine and Oise. Its superficies is about 135,033 *arpens* (acres), or 46,181 *hectares*.

tares; the population is 798,414 individuals, of whom, 713,765 for the city of Paris, 40,371 for the arrondissement of Sceaux, and 44,278 for that of Saint Denis.

This department sends 8 members to the chamber of deputies, and has an electoral college for the department, divided into 20 sections. Besides this college, at the time of an election, 4 electoral colleges are formed in Paris.

The prefect of the department of the Seine lives at the Hôtel de Ville, where all the offices of the prefecture are held. He is assisted in his functions by a *council of prefecture*, composed of 5 members, and a *council général of the department*, of 24 members. This latter council also performs the functions of *municipal council* for the city of Paris.

Council general of Commerce. (Hôtel de Labriffe, quai Voltaire, No. 3.)—The office of this council is to give its advice on the questions of administration, legislation, and on the projects of memoirs relative to commerce sent to it by the minister of the interior. It points out abuses prejudicial to commerce, and presents views on the ameliorations which it thinks calculated to favour its activity and progress. The members are named for three years under the approbation of the king, by the minister of the interior; their number is 51, of whom 20 are named directly by the minister, and the others by the 31 *chambers of commerce* which are established in the principal commercial towns of the kingdom. They must all be merchants actually in business. The minister is president, and names one of the members for vice-president, every 6 months. This Council has an ordinary meeting once every week, but once a month, when the minister specially presides, a grand order of the day is brought forward which has been approved by the minister, and has been sent beforehand to all the members, and to all the chambers of commerce,

who are invited to communicate their memoirs. The title of *conseiller du roi au conseil général du commerce*, may be given by the king to members who having been employed 5 years, have co-operated the most usefully in the labours of the council, and have rendered services to commerce.

Council general of Manufactures, (Quai Voltaire, No.3).—The organisation and functions of this council are nearly the same as the preceding.

Royal and central council general of Prisons.—This council, created in 1819, is composed of 24 members, and is charged to present views on every thing respecting the management of the prisons in France. The members are named by the minister of the interior with the king's approbation.

It meets every Tuesday at the hotel of the minister. There is also a special council for the prisons of Paris.

Prefecture of Police. (Quai des Orfèvres, near the Pont Neuf.)—The authority of the prefect of police extends over the whole department of the Seine, the parishes of Saint-Cloud, Sèvres, Meudon, and the market of Poissy. He is a member of the council general of the administration of the hospitals, and of the council of administration of the *Mont de Piété*. Under the authority of the minister of the interior, and with the concurrence of a special council, he is charged with every thing relative to the management of the prisons of every kind in Paris and the department of the Seine, and also of the *dépôt de mendicité*. He presides at the drawing of the royal lottery. His audiences are given every Monday at 2 o'clock, at the Hôtel de la Préfecture.

BANK OF FRANCE. (Rue de la Vrillière).—The Bank of France was formed in 1800. It has alone the privilege (for 40 years from the 23d September 1803) of issuing notes payable to the

bearer at sight. The French bank notes are of 1000 and 500 francs, and not for any *less* sum: an excellent preventative to the exportation of the coin.

The operations of the Bank consist, 1st. In discounting for all persons bills of exchange or to order, at certain dates which cannot exceed 3 months, stamped and guaranteed by 3 signatures, at least, of merchants or others of undoubted credit. 2d. In advancing money on government bills, when their dates are determined. 3d. In advancing money on bullion or foreign gold and silver coin. 4th. In keeping an account for voluntary deposits of every kind, government securities national and foreign, shares, contracts, obligations of every kind, letters of exchange, bills and all engagements to order or to bearer, gold and silver bars, national and foreign coin, and diamonds, with a charge for keeping according to the estimated value of the deposit, which cannot exceed an eighth of one per cent. for every period of 6 months and less. 5th. In undertaking to recover the payment of bills, for the account of individuals and public establishments. 6th, To receive in a current account sums entrusted by individuals and public establishments, and to pay the engagements, it thereby contracts to the amount of the sums entrusted.

Discounting days are the Monday, Wednesday, and Friday of every week. The discount is 4 per cent. per annum. To be admitted to discount, and to have a running account at the bank, a request must be made in writing to the governor, and be accompanied by the certificate of 3 well known persons. The usufruct of bank shares may be ceded, but the fee-simple may still be disposed of. The shares may be *immobilisés*, that is, converted into real property by a declaration of the proprietor;

they are then like any kind of real property, are subject to the same laws, and have the same prerogatives. Shares *immobilisés* may be effected to the endowment of a *majorat*.

The original capital of the bank is composed of 90,000 actions of 1,000 francs each; but for some time past they have constantly been sold at upwards of 1,500 francs each action. The duke of Gaethe is now governor of the bank. (See p. 181.)

SINKING FUND. *Caisse d'Amortissement: Caisse de Dépôts et Consignations.* (Rue et Maison de l'Oratoire).—These two establishments, created in 1816, have taken the place of the old *caisse d'amortissement*, which is to be paid off. They are placed immediately under the superintendence and guarantee of the legislative authority. They fall not within the functions of any minister, but are superintended by a commission named by the King, and composed of a peer of France, who is president, of two members of the chamber of the deputies, of one of the presidents of the *cour des comptes*, of the governor of the bank of France, and of the president of the chamber of commerce at Paris.

The nomination of the members of this commission is for three years; but those who go out are re-eligible.

Both funds are directed and administered by a director-general, to whom is added a sub-director, who, with the cashier, is named by the king.

The operations of the two funds are perfectly distinct; separate books and registers are kept; their writings and monies are never confounded. The state of these funds, the book-keeping, and all the administrative details are verified by the committee of superintendence, whenever it thinks proper, and at least once a month.

As fast as the sums allotted for the endowment

of the *caisse d'amortissement* are paid into it, they are employed in the purchase of annuities on the great book of the public debt. The annuities thus acquired are *immobilisés*; they are inscribed in the name of the *caisse* in the great book, in order that in no case, nor under any pretext, they may be sold or put in circulation.

The *Caisse de Dépôts et Consignations* was established to receive alone all deposits and trusts, to execute the services relative to the Legion of Honour, to the company of canals, to the funds of *retraites*, and fulfil all the other functions confided to the old sinking fund, excepting that of sinking.

This fund has its agents in all towns of the kingdom, where there is a *tribunal de première instance*. It pays the interest of every sum consigned, at the rate of 3 per cent. counting from the sixty-first day from the date of the consignment, down to that not included of the re-imbursement. Sums that remain less than 60 days have no interest; but when they are withdrawn partially the interest of the remaining portions continues without interruption.

This fund is also authorised to receive the voluntary deposits of individuals, made in Paris in current coin, or in bills of the Bank of France. It receives nothing for keeping, and pays three per cent interest if the sum has remained 30 days.

Sums remitted from the departments for government on various accounts, and the deductions from salaries and pensions are also paid into this fund.

Every 3 months the committee of superintendence receives a report of the situation of both Funds and makes it public.

At the annual session of the chamber of peers and of deputies, the peer of France, as king's commissary, in the name of the committee and in presence of the director general, makes a report to the

two chambers on the moral direction and material situation of these two establishments, which is published.

MILITARY GOVERNMENT.—France is divided into 21 military divisions, over each of which is a governor. The first division, in which Paris is included, comprehends 7 departments. There is also a national guard commanded by a marshal of France. The title of colonel-general is given only to princes of the blood. MONSIEUR, the king's brother, is colonel-general of the Swiss: the duke d'Angoulême (admiral of France), of the carabiniers, cuirassiers and dragoons: and the duke of Orleans of the Hussards. The late Duke of Berry was colonel-general of the chasseurs, and light-horselancers. There are now 16 marshals of France, of whom 13 were named by Bonaparte.

Maison Militaire of the King.—The *Maison Militaire* of the King is composed of 4 Companies of *gardes-du-corps*, of one company of *gardes à pied ordinaires du corps du Roi*, of *maréchaux* and *fourriers-des-logis*, and of the company of the *gardes-du-corps* of Monsieur.

The distinctive colours of the 4 companies are, for that called d'Havré, white; Grammont, green; Noailles, blue; Luxembourg, yellow. They are commanded by the four dukes, whose respective names they bear.

Royal Guard.—The *Guard Royal* forms 4 divisions; two of infantry and two of cavalry. Each division is composed of two brigades, and each brigade of two regiments.

Four marshals of France, appointed by the king, perform near his person, alternately, and by quarter, the functions of major-general of the royal guard. The divisions are commanded by lieutenant-generals, and the brigades by *maréchaux-de-*

camp. They also fill the functions of inspectors-general, and correspond directly with the minister of war.

Each regiment of infantry is composed of 3 battalions organised like those of the line. Each regiment of cavalry is composed of 6 squadrons.

The artillery of the royal guard is composed of 3 regiments; one on foot, which has 8 companies, one of horse-artillery, which has 4, and the *train* (drivers) which has 6 companies. The artillery of the *garde-royale* is stationed at Vincennes. The King is colonel-general of the guard.

Royal gendarmerie of France.—This body forms 6 inspections and 24 legions, which perform the service of the departments. The service of the department of the Seine, and of the royal excursions, hunts and residences, belongs to the first legion. The gendarmerie is divided into 1600 horse brigades and 600 foot brigades. The whole force is about 14,000 men.

The French infantry is composed of 80 regiments,—60 of the line, and 20 of light infantry.

The cavalry consists of one regiment of carabiniers, six of cuirassiers, 10 of dragoons, 24 of chasseurs, and 6 of hussards.

ECCLESIASTICAL ESTABLISHMENTS.—The clergy of Paris is composed at present of an archbishop, 3 vicars-general, 2 honorary vicars-general, a metropolitan chapter of 16 canons, two of whom have the titles of archpriests of Notre-Dame and Sainte Geneviève, 12 Curés and 22 assistant priests, called *desservans*, with numerous other ecclesiastics. There are three seminaries for educating clergymen, at Saint Sulpice, Saint Nicolas du Chardonnet, and at the Missions Etrangères; there are also the following religious communities of women.

Religious communities of women.—The Benedic-

tine Dames, rue du Regard. The *Annonciades*, rue St. Paul, passage St. Pierre. The Dames of *Notre Dame de la Miséricorde*, rue Neuve St. Etienne.

The *Chanoinesses hospitalières* of the order of St. *Augustine* are charged with the care of the sick at the *Hotel Dieu*, at the hospitals *la Pitié*, *St. Louis* and *la Charité*.

The Carmelite Dames have now three houses, rue Maillet, No. 2, near the Observatory; rue d'Enfer, opposite the watering place; and rue Vaugirard, formerly the convent of the barefooted Carmelites.

The Dames of the Visitation, instituted by St. Francis of Sales in 1616, have now 3 houses in Paris: rue des Postes, No. 10; rue du Chemin Vert, *quartier Popincourt*; and rue de Vaugirard.

The Ursuline Dames, rue des Postes.

The *Dames Hospitalières* of St. Thomas have 2 houses, rue de Sèvres, and *Cul-de-Sac des Vignes*, rue des Postes. They keep gratuitous schools for young girls and visit the sick.

Les Dames de Notre Dame de Charité ou du refuge de St. Michel, in the rue St. Jacques, in the ancient convent of the Visitation, occupy themselves with the education of young ladies, who are boarded in the house, and receive penitent girls or others at the request of their parents by way of paternal correction. The latter are lodged in buildings separate from every other part of the establishment.

The Benedictine Dames of the adoration of the Holy Sacrament, rue Neuve St. Geneviève.

The Dominican Dames of the Cross have 2 houses: rue d'Angoulême, and rue Moreau, faubourg St. Antoine. The object of their institution is the instruction of youth. They take boarders whom they teach reading, writing, and work suitable to their sex.

The English Dames, rue des Fossés St. Victor, next door to the Scotch College. They follow the

rules of St. Augustins, and take young ladies, both French and English, as boarders, to whom they give a complete education. All the nuns must be English women, and it is the only English convent in Paris.

The Dames of St. Elizabeth, rue du Temple.

The Augustine Dames of the congregation of Notre Dame, in the Abbaye-au-Bois, have a boarding school for young ladies, and receive other ladies as boarders.

The Dames of the Immaculate Conception, near the fountain of the rue Grenelle.

The Benardine Dames, rue St. Antoine, No. 173.

The *Sœurs de la Charité* have their noviciate and principal house, rue du Vieux Colombier; they have an establishment in every parish in Paris, and are charged with the instruction of young girls, and to visit and treat the indigent sick in their houses. They have also the care of the sick in some hospitals.—The Sisters of St. Martha have the same occupations.

The *Sœurs de la Retraite*, rue Gracieuse.

There is a Consistorial-Lutheran and a Consistorial-Calvanist church at Paris. The place of worship of the Lutherans is the ancient church of the *Carmes*, rue des *Billetes*. The Calvinists have two places of worship, one at the Oratoire, rue Saint Honoré; the other is the ancient church of the Visitation, rue Saint Antoine.

Divine service, according to the form of the church of England, is regularly performed, twice every Sunday, at the Protestant church of the Oratoire, in the rue St. Honoré, by the Rev. E. Forster, A. M. Chaplain to the British Embassy.

Divine service is also regularly performed at the residence of His Excellency the British Ambassador, at a quarter past 11 o'clock.

By a late arrangement between the French government and Sir Charles Stuart, all the places where divine service is performed to the English are put under authority of the British ambassador and the different consuls throughout France.

The Jews have a central consistory, and a consistorial synagogue in Paris, and three places of worship—rue Sainte Avoie, No. 47, rue du Chaume, and rue du Cimetière Saint André-des-Arts.

MINISTERS.

President of the Council of Ministers, Duke of Richelieu 9, Place Vendôme.

Minister of the Interior—M. De Corbière, 122, rue de Grenelle St. Germain.

Minister of the Police ———, 116, rue de Grenelle St. Germain; under the Minister of the Interior.

Minister of the Exterior.—Viscount Mathieu de Montmorency, boulevard des Capucines.

Minister of War—The Duke of Bellune, rue St. Dominique.

Minister of Marine and the Colonies—Marquis de Clermont-Tonnerre, rue Royale.

Minister of Finances—M. de Villèle, rue Neuve des Petits Champs.

Minister of Justice—M. de Peyronnet, Place Vendôme.

Minister of the Maison du Roi—Marquis de Lauriston, 119, 121, rue Grenelle St. Germain.

Chancellor of France—M. Dambray, 13, Place Vendôme.

* * Audiences to be demanded in writing.

AMBASSADORS, CONSULS, etc.

ENGLAND.—*Ambassador*. Sir Charles Stuart. 30. rue

du faub. St. Honoré. *Consul*, M. Morier, 91, rue de Sèvres. *Vice Consul*, M. Dinwiddie.

AUSTRIA.—*Ambassador*, Baron Vincent, 2, rue d'Angoulême, Champs Elysées.

RUSSIA.—*Ambassador*, General Pozzo di Borgo, Hotel Thélusson, rue de Provence.—*Consul*, M. Dellient, 30, Grande rue Verte.

PRUSSIA.—*Ambassador*, Count de Goltz, 82, rue de Bourbon.

SPAIN.—*Ambassador*, Marquess de Casa Grujo, 76, rue Bourbon.—*Consul*, Don Machado, 77, rue St. Lazare.

UNITED STATES OF AMERICA.—*Ambassador*, M. Galatin, 21, rue de l'Université.—*Consul*, M. Bannet, 83, rue de Sèvres.

PORTUGAL.—*Ambassador*, ———. *Consul*, Chevalier Daupias, 4, rue Ménars.

LOW COUNTRIES.—*Ambassador*, Baron Fagel, 3, r. Taitbout.—*Consul*, M. Thurett, 12, Place Vendôme.

BADEN.—*Ambassador*, M. de Ferrette, 11, rue St. Florentin.

BAVARIA.—*Ambassador*, Count de Reichberg, 6, place Louis XV.

DENMARK.—*Ambassador*, M. ———, 4, rue Bergère, —*Consul*, M. Hoppe, 36, rue de Rivoli.

HAMBURG AND FRANKFORT.—*Ambassador*, M. d'Abel, 78, rue St. Dominique.

HANOVER.—*Ambassador*, Count de Grote, 5, rue d'Antin.

HESSE D'ARMSTADT.—*Ambassador*, Baron Pappenheim, 5, rue Richempanse.

MACKLENBURGH STRELITZ, SAXE WEIMAR, SAXE-GOTHA, etc.—*Minister Resident*, M. de Treitlinger, 37, Place St. Germain l'Auxerrois.

PARMA.—*Chargé d' Affaires*, Chevalier de Poggi, 10, rue des St. Pères.

ROME.—M. Macchi, Archbishop of Nisibe, Nuncio of the Pope, 15, rue du Regard.

SARDINIA, *Ambassador*, Marquis Alfieri de Sostegno, 69, rue St. Dominique.

SAXONY, *Ambassador*, Baron d'Uchtritz, 34, rue St. George.

TWO SICILIES, *Ambassador*, Prince Castelvicala, 57, rue de l'Université,

SWEDEN AND NORWAY, *Ambassador*, Count de Lævenhielm, 8, rue de Poitiers.

SWITZERLAND, *Chargé d'Affaires*, M. de Tschann, 23, rue Neuve des Mathurins.

TUSCANY, *Chargé d'Affaires*, Chevalier de Karcher, 27, rue du faubourg St. Honoré.

TURKEY, *Chargé d'Affaires*, 11, rue de la Planche.

WURTEMBERG, *Ambassador*, Count Mulinen, 105, rue de Bourbon.

MECKLENBURGH-SCHWERIN, *Chargé d'Affaires*, M. de Oerthling, 14, rue de la Madeleine.

LIST

OF

PARIS NEWSPAPERS AND MAGAZINES.

(Sent free of Postage throughout the Continent.)

NEWSPAPERS.

Galignani's Messenger, (an English Newspaper), published every morning at 6 o'clock, for 15 days, 5 fr. one month, 9 fr. 50 c. 3 months, 25 fr. 6 months, 46 fr.—Advertisements received.

Galignani's Literary Gazette, (an English Sunday Paper), 4 fr. for one month, 11 fr. for 3 months.

Office for both these Papers, 18, rue Vivienne. (See *Prospectus* at the commencement of this work).

Moniteur Universel (le), 28 fr. for 3 months, No. 6, rue des Poitevins.

Journal de Paris, 18 fr. 3 m. 11, rue de la Monnaie.

Journal des Débats, 18 fr. 3 m. 17, rue des Prêtres St. Germain-Lauxerrois.

Gazette de France, 18 fr. 3 m. 5, rue Christine.

La Quotidienne, 18 fr. 3 m. 3, rue Neuve des Bons Enfans.

Le Constitutionnel, 18 fr. 3 m. 8, rue Tibautodé.

Journal de Commerce, 18 fr. 3 m. 1, rue Feydeau.

Courrier Français, 18 fr. 3 m. 14, rue Tiquetonne.

Le Drapeau Blanc, 18 fr. 3 m. rue des Petits Augustins.

L'Etoile, Journal du Soir, 12 fr. 3 m. 7, rue Bourbon.

Le Mirroir, Journal des Théâtres, 15 fr. 3 m. 40, rue Nôtre-Dames des Victoire.

Courrier des Spectacles, 13 fr. 3 m. 167, rue Montmartre.

L'Ami de la Religion et du Roi, (twice a week) 8 fr. 3 m. Lecler, 35, quai des Augustins.

Journal des Maires, (thrice a week), 12 fr. 3 m. 36, rue Dauphine.

Journal Général d'Affiches, 16 fr. 3 m. 55, rue de Grenelle St. Honoré.

Affiches Parisiennes, 13 fr. 3 m. 24, Place du Louvre.

MAGAZINES.

Nouvelles Annales de Voyages de la Géographie et de l'Histoire, by Malte Brun, monthly, 30 fr. a year. Gide, 20, rue St. Marc.

Bibliothèque Universelle des Sciences, Belles Lettres et Arts, monthly, 52 fr. a year. Magimel, 9, rue Dauphine.

Journal d'Education, monthly, 18 fr. a year, 32, rue Dauphine.

La Revue Encyclopédique, ou Analyse des Productions les plus remarquables dans la Littérature, les Sciences, et les Arts, monthly, 42 fr. a year, 18, rue d'Enfer.

Journal des Voyages, monthly, 30 fr. a year, Colnet, 9, Quai Malaquais.

Bulletin de la Société d'Encouragement pour l'In-

industrie Nationale, monthly, Huzard, 7, rue de l'Eperon.

Annales des Arts et Manufactures, par Barbier, Vemars, monthly, 35 fr. a year, 11, rue de la Monnaie.

Journal Général de l'Imprimerie et de la Librairie, every Saturday, 20 fr. a year, 5, rue Christine.

Journal Général de la Littérature Etrangère, monthly, 15 fr. a year, 17, rue de Lille.

Journal Général de la Littérature de France, monthly, 15 fr. a year, 17, rue de Lille.

Journal Général de Médecine, monthly, 25 fr. a year, Croulbebois, rue des Mathurins, St. Jacques.

Gazette de Santé, every 10 days, 18 fr. a year, Colas, 32 rue Dauphine.

Journal des Sciences Medicales, monthly, 20 fr. 6 m. Mequignon Marvis, 3, rue de l'Ecole de Médecine.

Journal de Pharmacie, monthly, 15 fr. a year, Colas, 32, rue Dauphine.

Journal de la Guitare, monthly, 16 fr. a year, Missonnier, 182, rue Montmartre.

Journal d'Euterpe, ou Nouveau Journal du Chant, monthly 13 fr. a year, Garaudé, 108, rue St. Honoré.

Journal des Savans, monthly, 36 fr. a year, 17, rue de Bourbon.

Annales de l'Agriculture Française, monthly 25 fr. a year, Huzard, 7 rue de l'Eperon.

Annales de Chimie et Physique, by Gay Lussac, monthly, 24 fr. a year, Crochard, 3, rue de Sorbonne.

Annales de Mathématiques, monthly, 21 fr. a year, Courcier, 12, rue du Jardin.

Journal Militaire, monthly, 30 fr. a year Magimel, 9 rue, Dauphine.

Journal des Dames et des Modes, every 5 days, 9 fr. 3 m. Mesangere, 183, rue Montmartre.

* * Subscriptions received for all the above Papers at Galignani's Library, 18, rue Vivienne.

TOPOGRAPHICAL KNOWLEDGE OF PARIS,
AND
PLAN FOR VIEWING IT IN A WEEK.

The first object which strikes a stranger on entering Paris is the *Seine*, which traverses it from east to west. Its course and its bridges are very useful for his direction. The *rue Saint Honoré*, with its continuation, the *rue Saint Antoine*, runs all through the city, from west to east. A similar street, the *rue Saint Martin*, runs from north to south, and crossing, the *Seine* at *pont Notre Dame*, becomes the *rue Saint Jacques*; parallel with this is the *rue Saint Denis*, continued over the *Seine* at *pont-au-Change*, under the names of *rue de la Harpe* and *rue d'Enfer*.

We have already said that Paris is divided into 12 municipal *Arrondissemens* or *Mairies*, each subdivided into 4 *quartiers*, commonly named after the principal edifices they contain. These names are inscribed at the angles of the streets which form their limits; and a similar inscription indicates the particular names of every street, quay, boulevard, or alley. The colour of this inscription serves to show their direction relatively to the course of the *Seine*. In the streets which terminate perpendicularly to the river it is black, but red in those that run parallel to it. Each house has a number called *numéro*. The even numbers are all on the right side of the street, the uneven to the left. In the streets perpendicular or oblique to the course of the river, the right side is towards the east, the left towards the west, and the *numero* of the houses is black. The numbers begin at the point nearest the river. In the parallel streets the right side is towards the north, the left towards the south; the numbers are red and begin at the most eastern point. The citizens of Paris are very obliging in pointing out the way to a stranger. If the

traveller wishes to embrace the whole city in one view, he may enjoy this gratification from the summit of the towers of Notre-Dame, from the cupola of the Pantheon, from the Belvedere of *Jardin Beaujon*, from the top of the column, in *Place Vendôme*, from the Observatory, or from the high ground between Chaillot and Passy, the top of Montmartre, and the heights of Saint Chaumont.

The most convenient way of visiting the remarkable curiosities and public buildings in Paris is, to go to those successively which are in the same *arrondissement*. The accompanying Panoramic Map will be found of the most convenient advantage, as, at one glance, the stranger may there perceive the local contiguity of the various places worthy his notice, and, consequently, form and execute his visits for the day with the utmost exactitude, the least possible trouble, and at a great saving of time and, of course, expense. Though we have given an exact description of each, and of the precise spot where they stand, in the chapters in which we have classed them methodically, to render our plan in every respect most complete; we shall here insert a list of the principal buildings, museums, and establishments that are to be found in the same *arrondissement*.

First Arrondissement.—Bridge of the invalids, triumphal arch of the Etoile, the steam-engine and reservoir at Chaillot, the asylum of the aged (*hospice des vieillards*) at the same place, royal manufactory of carpets (*de la savonnerie*) quay Billy, Elysian Fields, the Elysée Bourbon, the church of Saint Philip du Roule, the slaughter-house (*abattoir*) of Mironmesnil, the park of Mouceaux, Tivoli gardens, baths of factitious mineral waters, royal college of Bourbon, column of the Place Vendôme, panorama on the boulevard des Capucines, Place Lewis XV and the colonnade, bridge of Lewis XVI,

palace and garden of the Tuileries, triumphal arch of the *Place du Carrousel*, new gallery between the Louvre and the Tuileries, church of the Assumption, church of *la Madeleine*; theatre of the Vaudeville, the stamp office, jardin Beaujon called Montagnes Françaises, hospital Beaujon, barracks in the rue Verte et rue Popincourt.

Second Arrondissement.—Palais Royal, theatre called *Français*, market of the Jacobins, church of Saint Roch, King's library, royal treasury, the opera-house, the new exchange, Chinese baths, theatre Feydeau, Italian theatre, panorama of the boulevard Montmartre, the slaughter-house (*abattoir*) of Montmartre, theatre des Variétés; loterie royale, rue Neuve des Petits Champs.

Third Arrondissement.—Church of Saint Eustache, Place des Victoires, hotel of the post-office, house of confinement of Saint Lazare, the messageries royales; hôtel de Bullion, for public auctions, rue J. J. Rousseau.

Fourth Arrondissement.—Bank of France, corn market with the column of Catherine of Medicis, Montesquieu baths, market and fountain *des Innocens*, market for cloth and linen, palace of the Louvre and gallery, pont des Arts, pont Neuf, pont au Change, fountain *du Palmier*, Place Chatelet, church of Saint Germain l'Auxerrois; Protestant church, rue St Honoré.

Fifth Arrondissement.—Porte Saint Denis; the maison de santé, faubourg Saint Martin; the chateau d'eau of Bondi, the hospital of Saint Louis, the hospital for incurable men, the market for leather, the Porte Saint Martin, Vauxhall d'Eté, Franconi's theatre, theatre of the Gymnasse Dramatique, basin of the canal de l'Ourcq, churches of Bonne Nouvelle and St. Laurent.

Sixth Arrondissement.—Tower of Saint Jacques-la-Boucherie, market of Saint Martin, conservatory of arts et metiers, office for nurses, fountain du

Ponceau, the temple, market for old linen, bazar or rotunda of the temple, theatres of the Porte Saint Martin, of the Ambigue-Comique, and the Gaieté, palace of the Temple now a convent, churches of St. Nicolas des Champs and St. Leu, the Madeionnettes, theatre of the Panorama Dramatique.

Seventh Arrondissement.—Palace of the archives, royal printing office, mont-de-piété, church des Blancs Manteaux, the water-works of Pont Nôtre-Dame, church of St. Merry, Lutheran Protestant church, synagogue of the Jews, prison of La Force.

Eighth Arrondissement.—Place royale, maison Beaumarchais, abattoir Popincourt, cemetery of Père la Chaise, hospital of the blind called *Quinze-Vingts*, hospital of the abbey of Saint Antoine, manufactory of looking glasses, Place Royal, school for engineers (*école des ponts et chaussées*), church of St. Margaret, Protestant church of St. Marie, *barrière du Trône*.

Ninth Arrondissement.—The grenier d'abondance, the arsenal, the college of Charlemagne, the library of the arsenal, the city library, the church of Saint Gervais, church of Saint Paul, Saint Louis, hôtel de Ville, church of Nôtre-Dame, hôtel-Dieu, archbishop's palace, flower market, Lycée Charlemagne, grand reservoir of the canal de l'Ourcq, and the pedestal of the projected fountain of the Elephant, boulevard Bourdon, once the ground on which the famous Bastille stood.

Tenth Arrondissement.—The mint, the institute, hospital of *la Charité*, military prison of the Abbaye, church of Saint Germain des Prés, fountain in the rue Grenelle, hotel of the legion of honour, palais Bourbon, chamber of deputies, hotel of the invalids, abattoir Vaugirard, military school, champ de mars, hospital of the royal guard, royal manufactory of tobacco, hospital of incurable women, church of Saint Thomas d'Aquin, *pomp-à-feu* by the water side, au Gros-Caillou, swimming

school, churches of Gros-Caillou, foreign missions of St. Valère.

Eleventh Arrondissement. — Palace of justice, Sainte Chapelle, Place Dauphine, fountain of Desaix, equestrian statue of Henry IV, poultry market called *la Vallée*, school of medicine, fountain of Esculapius, remains of the Roman *palais des Thermes*, theatre of the Odéon, palace of the Luxembourg or chamber of peers, church of Saint Sulpice, prefecture de police, the Sorbonne, church des Carmes, the Morgue.

Twelfth Arrondissement. — The church of Saint Geneviève, school of law, church of Saint Etienne du Mont, royal colleges of Louis-le-Grand and of Henri IV, library of Saint Geneviève, college of France, garden of plants, with the museum of natural history and the menagerie, pont du jardin du Roi, wine market, market for calves, polytechnic school, wool market, hospital of the salpêtrière, horse market, abattoir of Ivry, powder magazine, hospital de la pitié; institution for the blind, rue Saint Victor; manufactory of the gobelins, college of pharmacy and apothecaries' garden, institution of the deaf and dumb, the Val-de-Grâce, foundling and lying-in hospitals, royal observatory, the catacombs, college of St. Barbe, Irish and Scotch colleges, churches of St. Nicolas du Chardonnet, of St. Jacques-du-Haut-Pas, of St. Jean de Latran, prison of St. Pelagie.

Conservation of the public Monuments, rue Saint Honoré, No, 319. — Letters post paid must be addressed here for visiting several public buildings, as the interior of the Column of the Place Vendôme, the fountain of the Elephant, and the remains of the Museum of French Monuments.

END OF INTRODUCTION.

GUIDE OF PARIS.

CHAPTER I.

CHURCHES.

General observations on the Churches in Paris.

CHURCHES are, of all public monuments, those which attest the most certainly the state of the fine arts at the epoch of their construction, and the taste and knowledge of the people or kings who erected them. They have also this advantage over other edifices, that they afford the clearest idea of the national character, and are generally planned in the most noble and elevated style of architecture.

In the churches of Paris it is easy to distinguish 4 or 5 epochs very different from each other, and remarkable for the style of architecture then in use. The first of these styles is what is usually called the *ancient Gothic* : of which we have examples in the churches of Notre Dame, Saint-Germain-des-Prés, St.-Etienne-du-Mont, Saint-Gervais, and the Sainte-Chapelle du Palais ; though the latter is more rich and more elegantly worked. We here speak of the body of those edifices, as several of them have been disfigured by modern fronts, added to them in different ages.

The church of Saint-Eustache may be considered as the passage from the Gothic to the revival of the arts; for it has several details of the Greek and Roman orders of architecture, and some very fine and delicate ornaments entirely unknown in the ancient Gothic.

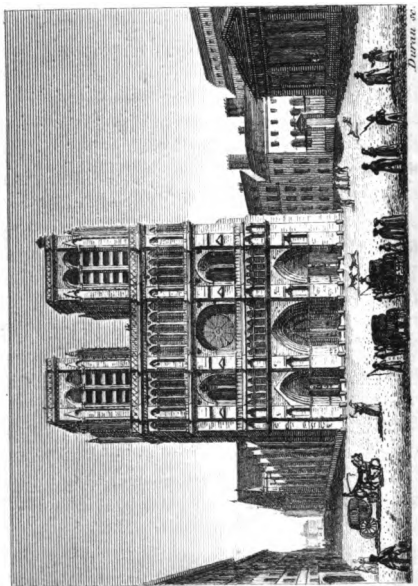
We may call the modern style that of all the churches of the age of Lewis XIV, in which several architects, as Mansard, Le Vau, etc. obtained great reputation from the number of edifices of every kind which they erected in the Roman taste, but mixed up with national French fancies, and different from what had been till then used in France.

The churches of the Assumption, Sainte-Marie, Saint-Autoine, the Val-de-Grace, the Sorbonne, the Invalides, the Quatre-Nations, and some others, may be cited as examples of this style.

The age of Lewis XV and XVI exhibits, in the churches of Saint-Genevieve and the Madeleine, in the magnificent fronts of Saint-Sulpice and Saint-Eustache, in the chapel Beaujon, and in the church of Saint-Philippe-du-Roule, the marks of long efforts to return to a purer, to a grander, and more serious style of decoration, less loaded with insignificant details, in which factitious and mannered graces were substituted for the noble and manly severity of antique forms. Here also we may observe traces of the unstable character of those times in which the most important buildings were begun with eagerness and abandoned with the same facility.

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CATHEDRAL OF NOTRE-DAME.

Finally, we may discern a slight idea of Grecian architecture in the small interior portal of the *Hospice de la Charité*, and that of the *Hôtel Dieu*, near Notre Dame.

Cathedral Church of Notre Dame.

The ingenious disposition of the plan of this church, and its interior decoration, produce both a picturesque and religious effect; and may afford some idea of the character of the ancient *basiliæ*s, still reckoned among the fine ornaments of Italy. This edifice, one of the largest and most magnificent in France, in the Gothic style, was begun about the year 1010, in the reign of Robert, son of Hugh Capet, and was finished under the reign of Philip Augustus, towards the end of the twelfth century, being nearly 200 years in building. But a more ancient church had existed on this spot. The Parisians converted to Christianity by Saint Denis, threw down their idols, and on the ruins of a temple consecrated to Jupiter, Vulcan, Castor and Pollux, under the reign of Tiberius, by the *nautæ parisiaci*, or tradesmen of Paris, they erected a small church dedicated to St. Stephen, in the reign of Valentinian I, in 365.

About the year 522, Childebert, son of Clovis, repaired this building, and placed it under the auspices of the blessed Virgin. This new church is praised by Gregory of Tours, for its beauty and magnificence; but the ex-

tension of the metropolis, after 500 years, having rendered it too small for the inhabitants, the one above mentioned was begun by King Robert. In 1711, several slabs, with ancient inscriptions and engravings, were discovered, which doubtless belonged to the old heathen temple.

The present church is in the form of a Latin cross. The interior dimensions are, 390 feet in length, 144 in breadth, and 102 in height, without comprehending the space occupied by 45 chapels, and the thickness of the walls, which is extraordinary. One hundred and twenty large pillars and 108 columns, each of a single block, which support this edifice, form a double colonnade extending the full length of the church.

Over the aisles are spacious double galleries, the whole of which receive light by a double row of windows; they form commodious situations for seeing when great ceremonies are performed; but it is only on such occasions they are occupied by persons admitted to them by tickets.

The front has before it a square called *Parvis*; and, including the square tower at each end, is 120 feet in length. This front is pierced with three doors, or porches, the principal one of which is modern. The Gothic vaults of these porches are loaded with sculptures representing subjects taken from the New Testament. The two lateral doors are much admired for the singular workmanship in cast iron, with which they are decorated. The

multiplicity of the twistings and the arabesque ornaments of foliage and animals are very remarkable.

Above the porches, and extending along the whole front, is a gallery supported by small columns. Over the two lateral doors, rise two large square towers, 40 feet on every side, and 204 feet high, from which is a fine prospect of Paris and the surrounding country. The ascent is by a winding staircase of 389 steps, placed in the interior of the northern tower. Formerly these towers contained 9 bells, 7 in the north tower and 2 in the south; the latter were called *bourdons*, the largest of which now only remains, called *Emmanuel*; its weight 32,000 pounds, diameter 8 feet, and height the same; it is 8 inches thick, its clapper weighs 976 lbs. and takes 16 men to ring it.

Between the two towers and over the rose-form window which gives light to the nave, is a second gallery supported by Gothic columns remarkable for their neatness and elegance.

In the lower gallery were 25 statues of the kings of France, of colossal proportion, destroyed in the revolution.

The grand scale and manly character of this front, as well as the elegant simplicity of its forms, and even the unity so rare in Gothic edifices, entitle it to be considered as one of the most remarkable of the kind. The southern portal, on the side of the archbishopric, was not begun till 1257, as is proved by an inscription still legible, in Gothic characters,

sculptured on both sides of the door; and it is probable that the portal and chapels to the north were only finished in the 14th century. The sculptures of the north porch, on the side of the cloister, represent several parts of the history of the Virgin, from the birth of J. C. to her assumption.

Thus this immense construction was the uninterrupted work of three centuries. The general disposition of the plan is grand and noble, and the proportions well preserved; so that this church may be cited as one of the finest and most considerable in Europe.

The different vaults are propped up externally by arched buttresses of various heights, sculptured all over with grotesque pyramids and obelisks. Three exterior galleries unite these Gothic ornaments; the first situated above the chapels, the second above the interior galleries, and the third round the channel of the great roof; they serve to visit the building exteriorly, while a vast number of gutters and spouts, in the old Gothic taste, facilitate the running off of the rain water.

The roof is supported by a frame of chestnut-wood, and is covered with 1236 tables of lead, weighing altogether 420,240 lb. The length of each is 10 feet, the breadth 2 feet, and the thickness 2 lines. It is thought that, in the time of Lewis XII, there were several steps to ascend to the church of Notre Dame, the pavement of which is now on a level with, or even lower than the ground in front. This is not improbable, as it is well known there are

many ancient edifices to which the entrance is by a descent, though it was just the reverse some centuries before.

On entering this majestic edifice, which is paved with marble, we are struck with the splendid appearance of the choir and sanctuary, brilliant with gilding, precious marbles, and masterpieces of statuary and painting. The entrance of the choir is adorned on each side by two estrades, 5 feet high, of Italian marble; and in the centre is a railing of the same height, of polished iron, gilt, enriched with the monograms of the Virgin and the King. The marble of the estrades is ornamented with *fleurs-de-lis*, disposed in chequers, and gilt with *or moulu*. In the middle of the choir, richly paved with precious marble, is an eagle in gilt brass, 7 feet high, and 3½ feet from wing to wing, which serves as a reading desk; and a wainscoting extends the whole length of two ranges of magnificent seats, placed on both sides of the choir, which terminate near the sanctuary by two archiepiscopal chairs of great beauty: the low-reliefs of which are exquisitely sculptured by Du Goulon; the right chair represents the martyrdom of Saint-Denis; the left the miraculous cure of Childebert by the intercession of St. Germain, Bishop of Paris. The life of the blessed Virgin is represented in low-relief on the wainscoting, in oblong and oval frames, enriched with ornaments, and separated by pannels ornamented with fanciful decorations, and devices of the Passion of Christ. They exhibit the following

subjects, beginning at the entrance of the choir to the right. First, the Circumcision.—2nd, the Adoration of the Wise Men of the East.—3rd, the Birth of Jesus Christ.—4th, the Visit of Elizabeth to the Holy Virgin.—5th, the Annunciation.—6th, the Wedding of the Virgin.—7th, the Virgin instructed by Anna.—8th, the Virgin introduced into the Temple.—9th, the Birth of the Virgin.—10th, the Heavenly Keys given by Jesus Christ to St. Peter. To the left, beginning at the entrance: 1st, the Nuptials of Cana.—2nd, the Virgin in Contemplation at the Foot of the Cross.—3rd, a Descent from the Cross, with the Virgin in the deepest affliction.—4th, the Holy Spirit spread over the Apostles.—5th, the Assumption of the Virgin.—6th, Religion, in the shape of a Woman holding a Thurible.—7th, Prudence.—8th, Humility.—9th, Mildness.—10th, the Pilgrims of Emmaüs. The sculptures are by Du Goulon, Belleau, Taupin, and Le Goupel. The whole of this wainscoting is surmounted by a rich and elegant cornice, and its summit is crowned with eight large paintings of the first masters of the French school, in the following order, beginning at the entrance of the choir to the right: the Adoration of the Magi, by Lafosse.—The Birth of Jesus, by Philippe de Champagne.—The Visitation of the Virgin, the masterpiece of Jouvenet, painted with his left hand, he being at that time lame of the right.—The Annunciation, by Hallé.—To the left, the Presentation in the Temple, by Louis Boullogne.—The flight into

Egypt, by the same.—The Presentation of the Virgin in the Temple, by Philippe de Champagne, and the Assumption of the Virgin by Antoine Coypel.

Two balustrades separate the sanctuary from the choir. Their upper part is of very fine Egyptian marble, supported by balusters of Serancolin marble. On this upper part are two candelabres of gilt bronze, 7 feet high; their base of green marble, is adorned with bronze. Steps of Languedoc marble lead to the sanctuary, the pavement of which is a rich mosaic. The six arcades forming the round point of the sanctuary are incrustated with white marble, and rest on a base of Languedoc marble. In the bows of the arcades, nearest the altar, are two pedestals of white marble charged with shields of the arms of France. That on the left supports the statue of Lewis XIII, on his knees, offering to God his vow and his crown, by Coustou, jun. and on the right is the statue of Lewis XIV, performing the same duty, by Coysevox. They are pieces of beautiful execution.

The sanctuary is adorned by six angels, in bronze, on white marble pedestals; and the extremity is occupied by a group in white Carrara marble, representing the Descent from the Cross. In the middle is the Virgin seated, her arms extended, and her eyes raised towards heaven; her whole expression is that of a mother in the deepest distress, while she is all submission to the Divine will. Her knees support the head and part of the body of Christ,

and an angel kneeling supports one hand, while another holds the crown of thorns. Behind the Virgin rises the cross, over which is hung a shroud. This group, a masterpiece of taste and execution, was finished in 1723 by Coustou the elder. The arcades of the sanctuary are closed by a railing of polished iron, like steel, varnished in the fire, surmounted by an Etruscan frieze.

The high altar, erected in 1802, on three circular steps of white Languedoc marble, is 12 feet 3 inches in length and 3 feet high. It is composed of 8 pilasters of the Ionic order. In the middle is a low-relief representing J. C. placed in the tomb, by Van Cleve. Between the two last pilasters are pannels of white marble adorned with the monogram of the Virgin, the patroness of this church. The step on the altar, of white marble, sprinkled with gilt stars of *or moulu*, supports six chandeliers of gilt copper, 4 feet 8 inches high. In the centre is a square stand of marble, enriched with a door of gilt copper in *or moulu*, on which is sculptured a paschal lamb; above is a cross 7 feet high.

There are some curious grotesque sculptures placed on the exterior wall of the choir, over small Gothic arches, representing the mysteries of the New Testament, executed in 1357.

Near the right side door is another Gothic sculpture, representing the Last Judgment, being the cenotaph of a priest called Jean Yver. He is represented rising naked out of a tomb, on which is the figure of a corpse eaten

by worms. St. Stephen and St. John are presenting him to the Almighty. In the upper part is J. C., surrounded by angels, holding in his hand the globe of the earth, and two swords coming out of his mouth.

Behind the sanctuary is the newly constructed chapel of the Virgin, adorned by a most excellent statue made in Rome, by Antonio Raggi. This fine piece is perhaps the best specimen of sculpture in the churches of Paris. In this chapel have lately been placed two new pictures given by the king to the church. The Resurrection of the Widow's Son, by Guillemot, and the Death of the Virgin, by Abel de Pujol. They are considered very good pieces.

In a chapel, to the right, is an excellent picture of Jesus Christ descending to Limbo, by Delorme; also a gift of the king. A few other chapels have been recently restored. One to the right, dedicated to Saint-Genevieve, is remarkable for the freshness of its decoration; there is another more curious to the left, which is embellished by a wainscot brought from the ancient chapter-room of Notre Dame, executed in the beginning of the 16th century, adorned with sculptured figures, representing the apostles and other saints characterized by their respective attributes; they are separated by pilasters adorned with arabesques in the best taste. The lively colours of the rose-form windows, 40 feet in diameter, make us regret the loss of that pleasing art of painting on glass. All the painted glass

windows of this church were repaired in 1752.

A splendid monument in honour of Cardinal Du Belloi, deceased at the age of 99 years and some months, by Deseine, is placed in a chapel to the left of that of the Virgin: it represents the prelate sitting on a sarcophagus, and giving alms to an old woman supported by a girl; his left hand is placed on the Gospel, opened at the epistle of St. John, where are the following words: *aimez-vous, supportez-vous les uns les autres, soyez charitable*. Next appears St. Denis on a cloud, and pointing to the Cardinal as his worthy successor; with his left hand he holds a scroll of paper containing the names of the Cardinal's predecessors, the three last of which only are visible. The whole rests on a base 13 feet in length and 3 in height. The draperies are tasty and highly finished; the attitudes easy and noble, and the Cardinal's head remarkable for expression and likeness.

The sacristy, built in 1756 from Soufflot's plan, is of a very splendid construction; some precious relics are preserved here, containing a part of the crown of thorns of our Lord, and a bit of his cross, which were kept formerly in the Sainte Chapelle; also the insignia of Charlemagne. Several sacred vessels, and precious church ornaments in gold, for the exposition of the sacrament, are also seen here, and admired for their beauty and elegance of design. Most of them were given to the church by Bonaparte. It contained formerly all the insignia used at Bonaparte's

coronation, and the splendid dresses made for that occasion, and given by him to the church. His Imperial dress was also to be seen here, and every other piece of his attire; the robes of the priests, which still serve, are very rich.

Palais Archiéiscopal (palace of the Archbishop.)

This palace is annexed to and communicates with the cathedral of Notre Dame.

The entrance of the first court of this palace, to the right of the cathedral, is marked by a pavilion on each side of an iron railing. Within the second court stands the old palace, constructed on a parallel line with the current of the Seine: here is a remarkably beautiful chapel, decorated with ornaments in stucco. A superb staircase of honour, constructed in 1772, by Desmaisons, leads to the magnificent saloons, which were, by the orders of Bonaparte, sumptuously furnished.

The interior of this palace is very splendid, and is composed, 1st, of the apartments of honour reserved for the king when he visits this palace; 2nd, apartments of the archbishop; 3rd, apartments of the coadjutor. Those of the king look on the garden and on the quay. Their entrance is by the doors at the bottom of the second court. Ascending the great staircase, the two first rooms are two antichambers, the second of which separates the apartments of the archbishop from those of His Majesty. These last are to the right, in the

following order: a saloon, hung with green velvet and silk, furniture lined with the same, gilt pannels.—Saloon, crimson silk, furniture lined with the same. These two rooms are to the garden. Turning to the right, the next room is the saloon of the life-guards, which has nothing remarkable, and is followed by the great hall of the council of the chapter, reserved for the sittings when the king thinks proper to assist. This saloon is of stucco, in imitation of marble. These two rooms look on the quay, and are followed by a gallery which joins the transversal building, leading by different passages to the cathedral. The king uses it when passing from his apartments to the cathedral. It is also the passage used by the archbishop and his clergy for the same purpose.

Apartments of the Archbishop.—The second antichamber leads on the left to two dining-rooms; to this second antichamber succeeds the hall of attendance, to the left of which is the large and splendid hall or gallery containing the large library of the archbishopric. This saloon leads directly to that of the archbishop, which is splendidly furnished in crimson silk, with curtains and furniture lined with the same; the pannels and gilt ornaments are very sumptuous: it is to be regretted that the ceiling does not correspond with such magnificence. To this saloon succeeds the private library, with every suitable convenience, but without much show; the furniture is green. Next follows the private closet of the archbishop, hung in green; and finally the bed-

room, hung in crimson silk, the furniture alike: the bed is most splendid, as well as the arm chairs; this room is adorned with the portrait of the predecessor of the present archbishop, the Cardinal Maury, and with that of his successor the Abbé de Quelen, his coadjutor.

The apartments of the latter are on the ground floor, under those of the archbishop, and were formerly his summer apartments, being very near the garden. The first room is the antichamber: to its left is the private chapel of the archbishop, which is very neat but contains nothing remarkable.

To the right of this antichamber are the following rooms: *Salon d'Attente*, in which is a very fine full-length portrait of M. de la Marche, Bishop of St. Paul de Léon, painted in England during the emigration of the clergy, by an English artist. The saloon is in crimson silk, furniture lined with the same; it contains a tolerable painting of the Death of Christ, and a very small but fine ivory crucifix, brought by Duguay-Trouin from Brazil, worth upwards of 6000 francs. The bed-room is in lilac silk; the bed and curtains of the same colour. Next follow two small libraries, the common-council hall, the chapter and the back library.

This palace has been enlarged towards the east, by a newly erected building; and the garden, embellished by a new quay, is encircled by an iron railing; the view from which, of the river, of the island St. Louis, the wine mart, the quays, etc. is very interesting. It

is rather difficult to obtain admission to see this palace, which can only be when the archbishop goes out, and must be obtained by an application to the porter.

The Assumption,

Cure of the first arrondissement,

[Rue St. Honoré.]

This church, also called *La Madeleine*, belonged to a convent of women, called the convent of the Assumption. It is now the parish church of the first arrondissement and of the palace of the Tuileries, and was erected in 1670, from the designs of Errard. This building has the form of a dome, surmounted by a spherical cupola 62 feet in diameter; it is adorned internally by handsome gilt caissons, and with paintings by Lafosse; but all very much in decay. The height of this small edifice is rather too great for its diameter, which injures the grace of the interior; but the external decoration of the dome is broad, simple, and suitable to the destination of the building. The portal, raised on a flight of eight steps, and decorated by eight insulated Corinthian columns, crowned by a pediment, has some resemblance to the portico of the Pantheon at Rome, and has altogether an agreeable effect. This church, though small, is, in point of architectural beauty, one of the most remarkable in Paris.

A new picture of the Assumption of the Virgin has lately been placed in this church;

and there are two others worth observing; one the Return of the Prodigal Son, the other Christ giving the Keys of Heaven to Saint Peter.

A new church, called *La Madeleine*, is now building opposite the rue Royale, on the boulevard. It was begun in the reign of Lewis XVI, but Bonaparte had destined it for a temple of glory; where the names of the warriors that had fallen in battle were to have been engraved on gold and silver tables.

St. Louis,

Now a succursale of the Madeleine,

[Rue Sainte-Croix, Chaussée d'Antin.]

Was a small chapel, constructed in 1780, for a convent of Capuchins. It has only one aisle, and the interior is ornamented merely with a cornice of the Doric order, and some decorations on the arcades which support it; but this great simplicity, united with the finest proportions, produces a noble effect. A truncated column of black marble, surmounted by a cinerary urn of white marble, containing the heart of Count Choiseul-Gouffier, has lately been placed in it.

St. Philip,

[Faubourg du Roule.]

This church was begun in 1769, and terminated in 1794, from the designs and under the direction of Chalgrin. This edifice may

be ranked among his best works, and among the productions which do the most honour to the French school.

The plan is simple, and in the form of the ancient Christian basilicas. In front is a portico of four Doric columns, crowned by a pediment. In the interior, six Ionic columns separate the nave, 36 feet in breadth, from the aisles, only 18 feet broad : so that the whole breadth is about 76 feet. The length is nearly double from the columns of the porch to those which decorate the niche at the bottom of the sanctuary; in the middle of which, on some steps, rises the high altar, insulated in the Roman manner. At the extremities of the aisles are two chapels, one dedicated to the Virgin, the other to Saint Philip.

St. Roch,

Cure of the second arrondissement,

[Rue St. Honoré.]

This church was, in 1521, only a chapel dedicated to the five wounds of J. C. In 1577, it was rebuilt under the name of Saint Roch, and was made a parish church of Paris in 1633. The present building was begun in 1653, from the designs of Lemercier, architect to Lewis XIV, who laid the first stone. The ground did not allow the end of the church to be turned towards the east, and it is exposed to the north.

The first stone of the front was not laid till

1736. The number of steps it was necessary to construct in order to form the approach, has a good effect, and suited to a sacred edifice. The front has always been much praised, and seems to have served as a model to most of those that have been erected since in Paris. It consists of a décoration in low-relief, composed of the Doric and Corinthian orders, executed with purity and a certain harmony of parts, but without the dignified effect of a portico, whose insulated columns are more striking to the eye, and offer moreover a convenient shelter to those who frequent the church.

The two orders of architecture rise one above the other. The Doric, in the lower part, exhibits in the centre a projection composed of six columns, and is terminated by two square pilasters, each accompanied by a column, and crowned by a pinnacle.

The superior Corinthian order rises in a pyramidical form: it is composed of six columns only, surmounted by a triangular pediment, on the summit of which is a cross. The length of the front is 84 feet at the base, and 81 feet 3 inches high to the top of the pediment.

The interior architecture is of the Doric order. Sculptures abound throughout, and the pedestals of the pillars are covered with marble.

The view is not bounded, as in most churches, by the high altar; but, on the contrary, under its arcades are seen, farther on, 3 chapels placed successively behind it. The first, de-

dedicated to the Virgin, is of a circular form, and decorated with Corinthian pilasters; the cupola is painted in fresco. Its dimensions are 56 feet in one diameter, and 47 in the other; its elevation 19 feet. The subject of this composition, by M. Pierre, is the Assumption of the Virgin; she appears surrounded by four choirs of the blessed, formed of patriarchs, prophets and holy women of the Old Testament, and by apostles and martyrs of Christianity. It is a great pity that this magnificent production should be in a state of decadency. On the altar is a group representing the Cradle and the infant Jesus, with the Virgin and Saint Joseph, all of white marble, as large as life, from the chisel of F. Anguier; it was formerly the decoration of the altar at the Val-de-Grace. At the two sides of the altar are two figures representing Force and Prudence, by the same master. At the entrance are placed: to the right, the Resurrection of the daughter of Jairus, painted by Delorme; to the left, Jesus blessing children, and a Resurrection of Lazarus, by Vien. Behind the altar of the choir is a circular medallion, in which the apparition of Jesus Christ to Mary Magdalen is elegantly painted by Le Thiers, formerly director of the French Academy at Rome. In the right aisle is a picture representing the Triumph of Mardocheus, by Jouvenet, and Saint Sebastian, by Remy. The cupola of the chapel following is consecrated to the Triumph of Religion. Two narrow and low doors lead to the farthest chapel,

constructed in 1753 on the designs of Falconet and Wailly. Its low vault, supported by massive pillars, its mysterious obscurity, and the sombre tint of its walls, inspire melancholy and devotion in this sacred spot, destined to the worship of Christ crucified on Mount Calvary. The figure of Christ, placed in a recess, and receiving from above a dim religious light, was sculptured by Michel Anguier, who lies buried in the church. To the left is a Descent from the Cross, a considerable group in plaster, by Deseine, who also executed, in the chapels which surround the choir, eight low-reliefs representing circumstances of the Passion.

In the cross aisles of the church, above the two altars, are two of the finest pictures to be seen in the churches of Paris; one, the Preaching of the Faith in Gaul by Saint Denis, by Vien; the other, by Doyen, is the Cure of the *Mal des Ardens*, by the intercession of Saint Genevieve. At the two sides of the principal entrance to the choir are two chapels decorated from the designs of Coustou, junior: each is surmounted by a statue; one, by Falconet, represents Jesus Christ in the Garden of Olives; the other is Saint Roch, by Boichot.

In a chapel to the left is a picture representing the Nativity, by Ph. de Champagne, and the Resurrection of the Son of the Widow of Nain, by Stella. In the chapel of Marriages is a group representing Saint Joachim and Saint Anne. In the chapel of the Font, on a stand of white marble, is a group of the

same, representing the Baptism of Christ by Saint John. The figures, as large as life, were sculptured by Lemoine. This church formerly contained the monuments of several celebrated persons, which were removed during the revolutionary troubles, but have been lately restored to it, and may be seen at the entrance near the great door, by application to the keeper.

St. Eustache,

Cure of the third arrondissement,

[At the extremity of the rue Montmartre, and between the rue Trainée and the rue du Jour.]

A portico of modern architecture, executed from the plans of Mansard de Jouy, ornaments the western front. 20,000 francs were given by Colbert, for its construction, which, being quite insufficient, he told the clergy to put it out to interest, and wait till it would amount to the sum required.

In 1752 this sum amounted to 111,147 francs, and was then applied to the present building, which was begun in 1754. The sum was already expended, when the lower part only was completed; in 1772, the work was resumed, but, for want of money, was again stopt, and still remains unfinished.

This front, which may be considered as an unhappy imitation of the portico of St. Sulpice, presents two sorts of architecture; the lower part is in the Doric style, and the upper Ionic. Above rises a pediment, and two

towers of a square form, each side of which exhibits two Corinthian columns supporting a pediment.

The portico facing la rue de Prouvaire is a part of the old church, and is entirely Gothic. The chapels of the church of St. Eustache have been lately restored and embellished : they contain some pictures, the most remarkable of which are, in the second chapel to the left on entering, the Supper of Emmaüs, by Lagrenée; 4th chapel, Death of Saint Monica, by Pallière; 6th chapel, Saint Louis kneeling; 8th chapel, the Institution of the Sisters of Charity, or Saint Vincent de Paul preaching Charity; 9th chapel, Saint Agnes in prison; 10th chapel, the last Supper. In the chapel of our Lady, behind the choir, is a marble statue of the Virgin with the child Jesus, by Pigalle. The low-relief to the right offers the Presentation in the Temple; to the left, Jesus preaching in the Temple. The 1st chapel next to it contains a picture of the Martyrdom of Saint Andrew; the 3d, a Portrait of Saint Anne; the 5th, the very fine picture of the Conversion of Saint Augustin, guided by his mother, the latter of whom renders thanks to Heaven and falls at the feet of St. Ambrose, by Descamps.

The interior of the choir is adorned by some fine pictures : the central one is Saint Louis receiving the last Sacrament, by Doyen. To the left, the Adoration of the Wise Men, by Carl Van Loo; and Moses in the Wilderness, by Lagrenée. To the right, the Adoration

of the Shepherds, by C. Van Loo; and the Martyrdom of Saint Agnes, a copy from the Italian school.

The two large side chapels contain to the right, the Baptism of Jesus Christ, by Stella; the Curing of the Leper, by Van Loo, to the left.

Petits Pères, or Notre Dame des Victoires,

Succursale of St. Eustache,

[Passage des Petits Pères, corner of rue Notre Dame des Victoires.]

The ancient church of the Augustins, near the Place des Victoires, was built in 1656, from the designs of P. Lemuet. The Ionic order reigns through the interior, and is surmounted by an attic, in which are the windows above the chapels. That of our Lady of Savona is lined with marble, and decorated with Ionic architecture from the designs of Perrault.

Seven pictures, by Carle Van Loo, adorn the choir of this small but neat church, they are in the following order: above the altar, the Dedication of the Church to the Virgin, in which are the figures of Louis XIII and the Cardinal de Richelieu. To the right of the altar when facing the choir, 1st, St. Augustin's Death; 2nd, his Consecration as Archbishop; 3rd, his Baptism. To the left of the altar: 1st, his Relics transported; 2nd, his Conference with the followers of Donatus; 3rd, his Preaching the Gospel. The best of these pictures is un-

doubtedly the Death of St. Augustin. Van Loo made a present of these to the church, receiving only 600 francs for the canvass and the frames.

In the two side chapels of the choir are, to the right, a statue of the Virgin, to the left, one of St. Augustin, both in stone. The artists are unknown.

In the chapel of St. Genevieve, to the left, is a remarkably beautiful vase, in marble, for the holy water. At the entrance of the choir, to the left, is a new picture, the Conversion of St. Augustin, by Gaillot: the other pictures are by monks, and are not worth notice.

In the chapel to the right of the entrance, adorned with marble and stucco columns and pictures, is, above a door, a low-relief in memory of Mr. Jean Vassal, a merchant, with his medallion, accompanied by two Genii weeping on both sides of a cenotaph surmounted by an obelisk; above the medallion is the following inscription:

D. O. M.
D. D. Johanni Vassal
Regi a secretis
Parenti dilectissimo. Viro,
Pietate in Deum, obsequio in
Regem, Meritis in Patriam,
Commendatissimo,
Filii Mærentes posuere.
(No date.)

On the tower of this church is the telegraph corresponding with Lille.

St. Germain l'Auxerrois,

Cure of the fourth arrondissement,

[Place St. Germain l'Auxerrois, near the Louvre.]

This church, which bore the title of a parish in the 6th century, was pillaged and destroyed by the Normans, but rebuilt by king Robert in the beginning of the 11th century. The choir was again rebuilt in the 14th, and the nave finished in 1423. Having become the parish church of the kings of France, much was done towards its embellishment during different reigns: but most of its ornaments and monuments were removed or destroyed during the revolution.

The plan of this church, supposed to have been founded by Childebert and his spouse Ultrogotha, presents the fine example of an open portico, a particularity uncommon at the epoch of its construction. The present portal was rebuilt in 1435; but, as is the case with almost every building in France, was never finished, and it is easy to perceive that all the superior and pyramidical parts are wanting.

There are few objects worth notice in this church.—Above the principal altar is a new picture given by the king, which represents Saint Germain, bishop of Auxerre, receiving at Nanterre the Vow of Saint Genevieve to devote her life to God, by Pajou. In a chapel to the right is another good picture representing the Adoration of the Virgin, by Rouget. Near the side door is a small picture,

on the same side, representing Saint Louis receiving from the Archbishop of Sens at his return from Palestine the Crown of Thorns of our Saviour. A chapel to the right before the choir is tolerably rich in gilt ornaments. The choir is not splendid : around it are some indifferent chapels, amongst which may be seen one wainscoted all over and painted in black, with white tears, death's heads, etc. In this chapel, on a wainscot, is painted the portrait of M. d'Aligre, near a sarcophagus, above which is the following inscription :

Cette chapelle étoit depuis plusieurs siècles le lieu de la sépulture de la famille d'Aligre.

Etienne d'Aligre, chancelier de France, avoit fait élever un tombeau à son père, aussi chancelier de France.

Le 26 octobre 1818, Etienne J. F. C. d'Aligre, pair de France, a fait placer cette inscription comme un hommage de son respect pour la mémoire de ses ancêtres.

A rich canopy valued at 20,000 fr. has recently been presented to this church by Lewis XVIII.

There has long been a project of building a new portal to this ancient church, in order to form a suitable embellishment to the place du Louvre. But some suppose the church will be demolished, and a new street be opened that will extend as far as the faubourg St. Antoine, in order to form a suitable approach to the palace of the Louvre on that side.

St. Laurent,

Cure of the fifth arrondissement,

[Rue du Faubourg St. Martin.]

In the beginning of the sixth century this

church belonged to a monastery which was destroyed by the Normans. It was erected into a parish in 1220, and was rebuilt in 1429, augmented in 1595, and ornamented with a handsome entrance in 1622. Lepautre formed the plan of the high altar, Blondel directed the ornaments of the choir and the chapel of the Virgin. Excepting a picture of St. Laurence admonishing the Roman magistrate, when the Saint is about to suffer death, by an unknown artist, this church is in a state of nudity, and has nothing worthy of notice.

St. Vincent de Paul,

Succursale of St. Laurent,

[Rue Montholon, faubourg Poissonnière.]

This small but neat chapel contains nothing remarkable but an excellent picture to the left of the great altar, representing St. Genevieve sitting in a praying attitude, and raising her eyes to heaven: the expression of this figure is truly interesting; the painter was Pauline Colson.

Another picture to the right of the great altar, by the same artist, is in every respect a complete contrast to the preceding.

In the choir is a picture representing our Saviour curing lame and sick People, by De Juinne; we admire in it a fine figure of a young girl, extending her arms towards the Saviour. A figure of an old man is also worth

the attention of the observer ; but we cannot say the same of the principal figure, that of J. C., which is cold and insignificant.

St. Nicolas des Champs,

Cure of the sixth arrondissement,

[Rue St. Martin.]

This parish church was once only a small chapel intended for the inhabitants of the borough formed round the abbey of St. Martin. Erected into a curacy in 1184, it was enlarged from century to century, as the spot became more populous. It is now very large, and its Gothic construction is decorated interiorly in a more modern style.

The high altar, of an elegant form, is ornamented with two orders of architecture ; the altar-piece, which represents the Assumption of the Virgin, is by Vouet, and the Angels by Sarrazin. The Chapel of the Communion, at the back of the high altar, is by Boullant. The new chapel of the Virgin is decorated with two pictures, representing the Flight into Egypt, and the Nativity ; that of the Font is adorned with a Descent from the Cross, by Bourdon. The pulpit is also remarkable.

The high altar is enclosed in a portico, of the Composite order, of 4 pillars of black marble. In the new and neat chapel of the Virgin, is her statue with the child Jesus trampling on the Serpent, by Delaitre. This chapel contains too a new picture of the Flight

into Egypt, by Steuben. In the chapel of St. Vincent de Paul, is a picture of that saint clothing a poor man.

St. Leu,

[Rue St. Denis.]

A simple Gothic chapel, built in 1235, became a parish church in 1607, and is now a succursale to St. Nicholas des Champs. M. Wailly, in endeavouring to restore it in 1780, gave this chapel rather a theatrical appearance, by raising the sanctuary on a great number of steps. The subterraneous chapel, the descent to which is by two semicircular stairs, has an altar decorated with a fine figure of Christ. A new and good picture by Delaval, representing the Woman taken in Adultery, has lately been placed in this church.

St. Elizabeth,

[Rue du Temple,]

A second succursale to St. Nicholas, was built in 1628, for the nuns of the 3rd order of St. Francis. The portal is decorated with Doric and Ionic pilasters; the interior architecture is Doric. The choir of the nuns, transformed into a chapel of the Virgin, is painted in fresco, very indifferently, as a portico of Corinthian architecture.

St. Merry;

Cure of the seventh arrondissement,

[Rue St. Martin,]

Was, in the sixth century, a small chapel dedicated to Saint Peter, near which was a little monastery, where Saint Merry died and was buried in the following century; soon after it took his name, became a collegiate, and finally a parish church; falling into ruins in 1520, it was entirely rebuilt under Francis I. Its Gothic architecture is elegant and rich in ornaments.

The choir of this church, though small, is perhaps more tastefully built and ornamented than any other in Paris; the walls from top to bottom are covered with beautiful stucco, imitating red marble with a splendid effect; it forms altogether a light and elegant piece of architecture well worth attention from the traveller of taste.

At the bottom of the sanctuary is a splendid gilt Glory, in the midst of which is the sacred vessel to hold the sacrament, called the *suspensory*; below is the tomb of Saint Merry.

There are four chapels at the entrance of the choir; they contain four tolerable pictures: to the right, the Virgin and Child, by Van Loo, and Saint Peter by Restout. To the left, Saint Merry, by Vouet, and Saint Charles Borromeo, by Carle Van Loo.

The chapel to the left of the entrance of

the church is no longer fitted up in honour of any saint, but it contains a most curious window pane, the painting of which is justly admired. There are many other pieces of painted glass in this church; some of which, especially those in the nave, are finely executed.

The chapel of the communion, though out of repair, deserves notice for its splendid ordonnance and three tolerable pictures; the one above the altar represents the Communion, but is totally decayed. To the right, St. Charles Borromeo administering the Communion to Sufferers in the Plague at Milan; a new picture of the exhibition of 1819. To the left, a Miracle of the Host, by Belle.

Two low-reliefs in stucco, by Slodz, crown the two side doors of this chapel. The pulpit is finely ornamented by wooden sculptures.

The subterraneous chapel to the left, near the side door, said to have been in honour of Saint Peter of the Wood, no longer exists, and its altar has been placed in the church.

Tower of St. Jacques de la Boucherie,

[Rue St. Jacques de la Boucherie.]

Not far from the church of St. Merry, at the end of the rue St. Martin, near the river, stands the tower of the old church of *St. Jacques de la Boucherie*, which was demolished in 1801, being in a state of entire decay. This tower is a respectable monument of the truest and most fantastic Gothic architecture, and its height surpasses that of the

towers of Notre Dame ; its solid construction, and perfect state of preservation, present a most noble aspect. It is only to be regretted that some insignificant houses have been built at its foot, which prevent its being a most curious piece of isolated architecture. This tower was long used as a shot manufactory by an Englishman of the name of Ackerman, still alive, who has lately left it ; and who was so desirous of keeping secret his process, that he did not allow any one to visit his tower ; and rather than admit even public officers for the purpose of illuminating it at some splendid public *fête*, he took the expense on himself. These circumstances have given rise to many strange fables in respect to this gentleman, who has been suspected in the neighbourhood of being an alchymist, and to have found in this tower some of the imaginary secrets of *Nicholas Flamel* (a well known alchymist) who was buried in the church.

Notre Dame des Blancs Manteaux,

Succursale of St. Merry,

[Rue des Blancs Manteaux,]

Built in 1687 ; a Magdalen at the feet of Jesus Christ, and the Miracle of the Loaves and Fishes, by Audran, are the only pictures worth notice.

St. François d'Assise,
Second succursale of St. Merry,
[Rue du Perche,]

Constructed in 1623, for a Capuchin convent, is devoid of architectural ornaments, but the interior is pleasing from its neatness. It possesses some tolerable pictures, amongst which we notice: to the right of the entrance to the choir, one representing the Communion of Saint Theresa, given to this church by M. Deseze, peer of France. To the left, a picture of Jesus Christ stigmatizing Saint Theresa, given by M. Bellart, attorney-general. On the right, is an excellent statue of Saint Denis kneeling. In a chapel to the right of the choir, is a fine portrait of Saint Francis of Assisium, lately restored by M. Giroux. In the choir behind the great altar, is a new picture representing the Baptism of Jesus, by Gabriel Guerin. It is not one of the best specimens of French painting, but the colouring is tolerable; the figure of the Saviour indifferent; that of Saint John would be the best, if it had not a warlike appearance.

St. Marguerite,
Cure of the eighth arrondissement,
[Rue St. Bernard.]

This church was originally only a chapel, built in 1625. It was almost entirely rebuilt and erected into a parish in 1712.

To the left of the choir is a chapel, the architectural decoration of which was painted entirely in fresco by Brunetti, an able decorator, from the designs of the architect Louis, who built the theatre at Bordeaux and the vast new buildings of the Palais Royal. The dimensions of this chapel are, 47 feet in length, 30 in breadth, and 35 in height. Its vaulted ceiling is decorated with caissons painted in *grisaille*, like the whole chapel. The frieze and architrave form one single low-relief, on which Brunetti painted on one side the Death of Jacob, on the other his Funeral; above the entrance, Adam and Eve driven from the terrestrial Paradise. The picture at the extremity, painted by Briard, represents the souls in Purgatory, which Angels deliver and introduce into Heaven.

At the entrance of this chapel was formerly a medallion, indicating the sepulture of the celebrated mechanic Vaucanson.

This church contains a large picture by Vaffland, representing St. Marguerite the Martyr, the moment she is going to death on refusing to adore the Heathen deities. The figure of the saint is beautiful, the draperies well displayed, and the *tout ensemble* deserves the traveller's attention.

It is rumoured that the unfortunate Dauphin, son of Lewis XVI, who, after the death of his parent was put under the care of a cobbler named Simon, whose ill-treatment caused his premature death, was buried in the burial ground attached to this church.

Notre Dame,
Cure of the ninth arrondissement,
(Already described. See p. 3.)

St. Louis,
First succursale of Notre Dame,
[In the Island of that name.]

This, formerly the only parish church in the isle, was begun in 1664, from the designs of Lewis Le Vau, continued from those of Leduc, and terminated in 1726 from those of Doucet. Its interior sculpture was executed from the designs of the painter J. B. Champagne. This edifice is elegant, and its pyramidical belfry, in open stone work, has a singular aspect. Here lie the remains of the celebrated lyric poet Quinault.

St. Gervais,
Second succursale of Notre Dame,
[Near the Place de Grève.]

This church, of the highest antiquity, is known to have existed in the 6th century; but the present building was erected in 1212, and restored and enlarged in 1581. The first stone was laid by Lewis XIII, and the edifice completed in five years by J. Debrosses, the architect of the Luxembourg, of the great Hall of the Palace of Justice, and of the Aqueduct at Arcueil. Being obliged to adapt his design to the great elevation of the old Gothic church, he decorated it with a modern peristyle of

three orders. The first is composed of eight fluted Doric columns, and the projection of the four in the centre enabled the architect to place the triangular pediment above them. The Ionic order rises on the same plan as the one below; but the four Corinthian columns, which form the superior order, appear only on the advanced part of the building, and support a circular pediment.

The vaulted roof in the interior is of bold and great elevation; and the groinings, doubled and crossed with art, support stone ornaments highly enriched with various sculptures; those in the chapel of the Virgin are very remarkable. The church possessed formerly some noble monuments, amongst which the most prominent was the mausoleum of the Marquis de Louvois, minister of war under Lewis XIV. It is yet to be seen at the Hôtel de Ville, where it is deposited until it can be replaced in its former situation; but as this will be an expensive operation, no time is yet fixed for it. Two very fine pictures, formerly in this church, representing the Martyrdom of Saint Gervais, are now in the gallery of the Louvre, where they will remain; but two new ones, given by government, are placed in the two little chapels of the transept. In the chapel of the Holy Ghost is an *Ecce Homo*, by Rouget, which deserves the notice of connoisseurs. In the chapel of St. Denis, on the opposite side, is the Martyrdom of Saint Juliette and her son Saint Cyr, by Heim, which will also be

admired for correct expression, though rather deficient in colouring.

Unfortunately this edifice is placed in a narrow dirty street, which prevents the admirer of fine architecture from sufficiently enjoying the view of it.

St. Paul and St. Louis,

Third succursale of Notre Dame,

[Rue St. Antoine.]

This church, which belonged to the Jesuits, was begun in 1627, and finished in 1641. The form of it is a Roman cross, with a dome in the centre. The first stone was laid by Lewis XIII. The magnificent front, 144 feet high, is decorated with three orders of architecture, two Corinthian and one Composite.

Architects and connoisseurs are not agreed on the merits of the front of this church. Some think there is too great a profusion of ornaments applied without selection or taste; others maintain that, from the grandeur of the scale on which it is built, the beauty of its execution, and the skill with which the different orders and ornaments are placed, it is one of the most remarkable in Paris. The architect was father Derrand, a Jesuit.

The interior was formerly very brilliant with a profusion of marble, bronze, silver and gold; and contained some fine pieces of sculpture. Here were preserved the hearts of Lewis XIII and XIV; but nothing now re

mains save the inscriptions which accompanied them. The monument of the great Condé, which stood near them, is entirely destroyed. On each side of the choir is a chapel. The one to the left contains a statue of the Virgin, formerly in the Museum of French monuments, of which the expression and attitude are good. In the chapel to the right is an *Ecce Homo*, with a column behind. The two large chapels, formerly called by the names of Condé and Conti, contain, the one to the right, a statue of Saint John, in stone, and two statues of Saint Peter and Saint Paul, in plaster; the opposite one remains with its splendid decorations uninjured. The columns are of coloured marble, and the capitals, of the Corinthian order, are of gilt copper. In it is a very good statue of the Virgin with the Child; on her right is Religion converting an Indian, an allusion to the Mission of the Jesuits in Paraguay, and on her left the Angel Michael trampling upon Sin. These two groups, in plaster, as well as the angels above the pediment, are by Audran, and much admired.

It is to be observed, that this church is the only one, the tombs of which escaped revolutionary destruction, as it was at that time the receptacle of all the books that had been taken from ecclesiastical and private libraries.

The interior is rich, grand, and striking: it is of the Corinthian order, and in perfect harmony throughout. This church was deprived of almost all its ornaments during the revolution; but has lately been embellished

with a very good picture, by Smith, representing the Miracle of Moses curing the Israelites with the brass serpent.

Before the front of this church is a spacious but irregular place, formed by the munificence of Lewis XIII, who gave up for this purpose the cemetery of the English. In the centre of the place is the fountain called Birague, because the cardinal of that name had it finished, and placed the inscriptions on it in 1577; this fountain was rebuilt in 1717 in its present state.

St. Thomas d'Aquin,

Cure of the 10th arrondissement, -

[Rue St. Dominique.]

This church, formerly of the Dominicans, was begun in 1683, from the designs of Peter Bullet. The interior order is Corinthian; the ceiling of the choir represents a Transfiguration, by Lemoine. To the left, at the entrance, is a very fine picture by Guerin, given to the church by the king, representing a Descent from the Cross. Two chapels are placed on the sides of the choir: one in honour of the Virgin, the other of Saint Vincent de Paul. They are both ornamented with good statues. Near the chapel of the Virgin, above a side door, is a tolerable picture of Saint Catherine; and above the door of the vestry another of Saint Louis. The frontispiece, formed of the Doric and Ionic orders, placed one above the other, is sadly meagre, and in bad proportions. It was built in 1787.

*St. François Xavier,**Or the Church of Foreign Missions,*

Second succursale of St. Thomas d'Aquin,

[Rue du Bac.]

This church is double; and divine service is constantly performed both in the upper and lower part. In the upper part is a painting by Carl Van Loo, representing the Adoration of the Kings. Adjoining the church is a seminary for instructing missionaries in the sciences and languages necessary for converting idolators in China and the East. The church was built in 1683, by the architect Dubuisson. The front is handsome, and the different parts of this edifice are carefully executed, and present a fine whole. The venerable Abbé Edgeworth, confessor to Lewis XVI, was a member of this community.

St. Sulpice,

[Place St. Sulpice, faubourg St. Germain.]

The present church of Saint Sulpice was founded on the remains of an ancient chapel of Saint Peter, which existed on the same spot before the 12th century.

Anne of Austria, mother of Lewis XIV, laid the first stone of this church, in 1646; but it was not finished till 1733. Le Vau was the first architect employed, and was succeeded by Oppenord; but its magnificent portico was executed by Servandoni. The front is 384 feet in length, and is composed of fluted

Doric and Ionic orders, the entablatures of which follow the whole extent of the façade. The Doric columns are 40 feet high, and 5 feet in diameter; the Ionic columns, which form the second order, are 4 feet 3 inches in diameter, and 38 feet high. At the extremities of the front rise two towers, each 210 feet high, but of different styles of architecture: the one finished by Chalgrin, in 1777, offers in its first order a square plan composed of 12 columns, crowned with a triangular pediment, over which is a fourth order of 9 columns only, erected on a circular plan, and surmounted by a balustrade. In the north tower is the telegraph which corresponds with Strasbourg, and on the south, that which corresponds with Italy. This latter tower is not completed; and from its unfinished appearance greatly injures the harmony of this noble front, which, from its grand proportions, the boldness of its composition, and the great effect it produces, does infinite honour to the genius and talents of its illustrious architect. At the foot of the towers are two chapels internally adorned with nine Corinthian columns; one destined for a baptistery, the other as a sanctuary for the holy *viaticum*. The ascent to the church is by a flight of 16 steps, placed under the portico.

The entrance on the north side is distinguished by 4 columns of the Corinthian order, over which, upon a pediment, are 4 other columns of the same order. On the opposite entrance are 4 Doric columns supporting a

pediment, upon which are 4 columns of the Ionic order.

The tribune on which the organ rests is supported by a peristyle of the Composite order, also by Servandoni.

The arcades of the nave and of the sanctuary are ornamented with pilasters of the Corinthian order, and the pillars have a covering of marble, to the height of five feet.

The position of the principal altar, between the nave and the choir, is grand and majestic; and it is environed by a semi-circular balustrade of bronze gilt placed on the first steps.

The form of this altar is that of an antique marble tomb. The tabernacle represents the Ark of Alliance, and is ornamented with 12 candlesticks. The interior of the choir, built by Gittard, is 90 feet long, and 42 broad; and its height, from the pavement to the roof, is 99 feet. The total length of the building from the door to the chapel of the Virgin, is 336 feet. The circular point at the extremity towards the east is terminated by this chapel.

On the altar, of pure white marble, are columns of grey marble, of the Composite order, with gilt capitals supporting a frieze, crowned with several bronze figures. In the recess rises a statue of the Virgin, in pure white marble, by Pigalle, and the ingenious manner in which the light descends on it unseen, produces a magical effect.—This chapel is also ornamented with gilt festoons over Corinthian pilasters and surmounted by entablatures, and above the whole, with panoramic effect, rises a fresco cupola representing the Assumption.

The meridian of Paris is traced on the pavement of this church, which it crosses from one side door to the other. It was executed by Henry Sully, mathematician and astronomer.

On the south side of this meridian is traced the obliquity of the ecliptic, being $23^{\circ} 28' 40''$. It terminates on the north side by an obelisk, bearing this inscription: *Gnomon astronomicus ad certam Paschalis Æquinocitii explorationem*; another inscription ascribes the measurement of this meridian to P. C. Cl. Le Mounier, of the academies of Paris and London, in 1743.

At the doors of the church are urns of Egyptian granite for holy water, and those near the nave, composed of two very large shells presented to Francis I by the republic of Venice, are placed on rock-work, executed by Pigale. The pulpit will attract the attention of the observer, being totally supported on two flights of steps which it joins together like a bridge. This curious piece of architecture was given to the church by the late Marshal de Richelieu, as is attested by an inscription on a pedestal.

The windows of the choir are beautifully painted with scriptural subjects.

Two beautiful pictures have lately been given to this church by the king. They are placed in two chapels near the choir. To the right is St. Fiacre, son to Eugenius IV, King of Scotland, who, living a solitary and holy life, refuses the crown which his subjects present to him after the death of his father, by De Juinne. To the left is St. Charles Borro-

meo, during the plague at Milan, carrying away a child which he had found lying near its parents, who were dead of the plague, by Gaucher. In a chapel on the right is also a good picture, by Mignard, of St. Michael overthrowing the Devil. In the front of the altar is a medallion representing an angel conducting an infant, whose mantle falling negligently, discovers the portrait of the young King, Louis XVII.

The subterraneous church of St. Sulpice is remarkable for its great extent, and may give a tolerable idea of the ancient catacombs.

St. Germain-des-Prés,

Succursale to St. Sulpice,

[Place St. Germain-des-Prés.]

This church belonged before the revolution to one of the most ancient and celebrated Benedictine abbeys in France. Its founder, Childbert, son of Clovis, erected it on the foundations of a temple consecrated to Isis. It was first dedicated to the holy cross and to Saint Vincent, but Saint Germain, bishop of Paris, who was interred in one of its chapels, became finally its patron saint. In this church were buried several kings of the first race, and divers princes and illustrious men. Some of their monuments, saved from revolutionary destruction, will be shortly replaced in it; among them are those of the Douglas family, and of Casimir, king of Poland, who, after he had resigned his crown, was made abbot of

this monastery by Lewis XIV. The principal altars have been restored with neat simplicity. Pope Pius VII, during his stay in Paris, laid the first stone of the altar of the chapel of the Virgin, behind the choir. This church of St. Germain is truly interesting from its real antiquity, which may still be traced in the construction of its ancient towers, and especially in the sculptures of the capitals, the columns in the interior of which are all different. Some of them seem to be in the Egyptian, others in the Greek style; but the greatest part are Gothic.

In the chapel of St. Francis of Sales, are replaced the remains of Mabillon, Descartes, and J. Bernardin de St. Pierre; but the monuments of the two first are still in the Museum of the French Monuments. In a chapel opposite are the remains of Boileau. Two new pictures lately given by government adorn this church, representing St. Germain, after having given to the poor all his goods, receiving gifts of King Childebert, by Steuben; and Jesus preaching on the mountain, by Miss du Derchaux.

The organ of this church is very fine.

St. Severin,

Second succursale of St. Sulpice,

[Rue St. Severin, near the rue de la Harpe.]

From the earliest period of the French monarchy there existed on this spot an oratory and cells, where St. Severin lived a solitary life, and gave the monastic habit to St. Cloud.

In the 9th century, the Normans destroyed this establishment. It became a parish church about the middle of the 11th century. The present church was begun in 1210, finished in 1495, and repaired in 1684: when its high altar was adorned with 8 marble pillars of the Composite order, from the designs of Lebrun, who charged Tuby the statuary with the execution of the accessory sculptures. Etienne Pasquier, the brothers Saint Marthe, and the learned Morery, were interred in this church. It contains nothing remarkable but two good pictures lately given by government, and placed in the chapel of St. Peter: they represent the Death of Saphira, by Picot, and Saint Peter curing a Lame Man, by Palliere. Near this church was a burial ground, where, in 1474, the operation of cutting for the stone was first performed publicly on a man condemned to death.

St. Etienne-du-Mont,

Cure of the 12th arrondissement,

[Rue de la Montagne St. Genevieve.]

This church was originally only a chapel for the use of the vassals of the royal abbey of St. Genevieve, which was contiguous to it. To preserve it from the jurisdiction of the Bishop of Paris, from which this abbey was exempt, the church of St. Etienne had no exterior door, and a passage opened in the interior of the church of St. Genevieve served as the entrance. This church, built in 1222, was repaired and enlarged in 1491, 1538, and 1616. The front

was erected in 1610, at the expense of Queen Margaret, first wife of Henry IV. The very lofty vaults of this edifice are supported by such slender pillars that an attempt has been made to conceal their excessive thinness by a narrow gallery, placed at one-third of their elevation, and bordered by a heavy balustrade. The stone skreen at the entrance of the choir, called in French *jubé*, attracts attention from its extraordinary form; and the steps of its two stairs seem to be borne in the air by a kind of open basket-work. Above the high altar is a reliquary of an elegant form, containing the remains of St. Genevieve. In one of its side chapels is her original tomb, which stood formerly in the subterraneous part of the old church of that saint, with a Latin description of the discovery of it. On the left side of this chapel is the most admired picture of Largilliere, representing Lewis XIII giving thanks to St. Genevieve, for the cure of a fistula, said to have been obtained by her intercession. His Majesty appears kneeling on a cushion before the figure of France, over which hovers the holy saint patroness. This ceremony was performed in presence of the *prévôt des marchands*, who is represented at his side; opposite is the minister of war, Marquis de Louvois: this picture, given by Lewis XIV, is in high estimation, and strangers will see it from the gallery above to the greatest advantage. They will be conducted to this gallery by the keeper of the church, from whence also may be viewed and admired some remarkably well

painted window panes, especially those above the tomb of St. Genevieve, which represent the martyrdom of St. Stephen. A door to the left of the choir leads to a low gallery round a court, the windows of which afford the highest gratification by the brilliant and finished paintings which adorn them.

We must not omit to notice that, behind the choir, is a chapel of the Holy Virgin, in which there is nothing remarkable but the humble monuments of Racine and Pascal, placed at its entrance, and not violated by revolutionary fury, on account of the coffins not being made of lead. The two inscriptions above them on the walls of the church did not escape, however, the republican destruction, but they have lately been replaced; that of Racine by the present prefect of the department, as is attested by the following inscription:

Epitaphium quod Nicolaus Boileau, ad amici memoriam recolendam, monumento ejus in Portus-Regii Ecclesiâ inscripserat, sub dio, ex ruderibus, anno M. DCCCVIII, effossum G. J. G. Comes Chabrol de Volvic, præfectus Urbi huic ubi summi viri reliquæ denud depositæ sunt, instauratum transferri et locari curavit A. R. S. M. DCCCXVIII.

Finally, the pulpit will attract the attention of the tasteful visitor; he will admire the boldness of its construction, being supported on the head of a colossal figure of Samson, and the highly finished execution of its splendid, if not tasty, sculptures. In this church were interred some of the most illustrious men that France has produced: Pascal, Tournefort,

Racine, Le Sueur, and P. Perrault, brother to the architect.

An old ruinous tower, on the side of the rue de Clovis, is all that now remains of the once splendid and renowned abbey of St. Genevieve.

St. Nicholas-du-Chardonnet,

First succursale of St. Etienne-du-Mont,

[Rue St. Victor, corner of the rue des Bernardins.]

This church, formed into a parish in 1243, was rebuilt in 1656, but finished only in 1709, with the exception of the frontispiece, which is not yet begun. Near the entrance of the sacristy are two very good paintings, brought from St. Cyr, viz: the Martyrdom of the Macabees and St. Francis de Sales receiving the last Sacrament. In a chapel of the choir is St. Charles Borromeo, by Lebrun. In the centre of the large chapel of the Communion, is the Supper of Emmaus, and on one side the Manna falling amongst the Israelites in the Wilderness; on the opposite side is another Miracle of Moses; all by Lebrun; though much decayed they are still striking. There is a picture in a side chapel, representing St. Victor suffering his foot to be cut off, and among the relics of the church this foot is to be seen: next to it is St. Theresa. In the chapel of the Virgin is a Descent from the Cross, and the Annunciation; next to this, St. Clair. In the choir are two small good pictures, one represents St. Medard, the other the seizing of Jesus Christ; and in the chapel of St. Francis

of Sales, is a good portrait of this Bishop in a medallion. A new picture, representing the Daughter of Jairus raised to Life, has lately been given to this church by government. The remains of Santeuil, the celebrated Latin poet, have lately been placed in this church, with the tomb that covered them at St. Victor. His epitaph was composed by Rollin.

St. Jacques-du-Haut-Pas,

Second succursale of the parish of St. Etienne-du-Mont,

[Rue St. Jacques.]

This church, built in 1573, was only finished in 1636, by the munificence of Anne de Bourbon, Duchess of Longueville, whose entrails were deposited in it. In this church is a good modern picture, by Degeorge, which represents the entombing of Christ; MONSIEUR, brother of Lewis XIII, laid the first stone. Casini, the celebrated astronomer, was buried here, as also the Abbé de St. Cyran, whose epitaph is preserved in the sanctuary, and the virtuous Cochin, curate of the parish, who sold his furniture and even his library to found a private hospital for his indigent parishioners.

St. Medard,

Third succursale of St. Etienne-du-Mont,

[Rue Mouffetard.]

Ever since the 12th century, this was the parish church for the borough, formed in its environs. It was repaired and augmented in

the Gothic style in 1561, 1586, and 1655; and the interior was adorned and the high altar constructed in 1784, from the designs of Mr. Petit-Radel, who also rebuilt the chapel of the Virgin. The celebrated lawyer, Patru; Nicole, the moralist, and the once famous deacon Paris, were interred in it. It was said, that miracles were performed at the latter's tomb, and such crowds of people went there, that the king ordered the cemetery to be shut up in 1733. On this occasion a wit made these lines.

De par le Roi, défense à Dieu,
De faire miracles en ce lieu.

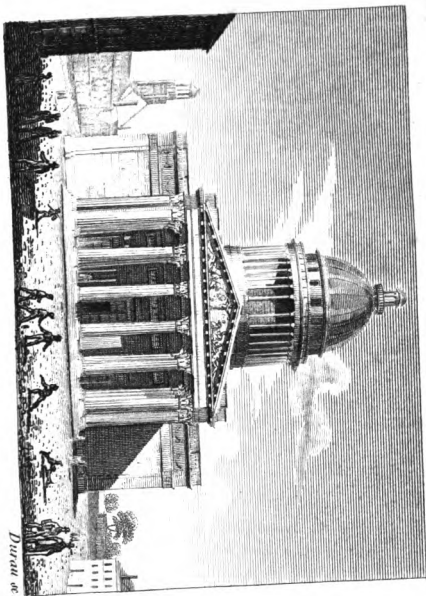
St. Geneviève, or Pantheon,

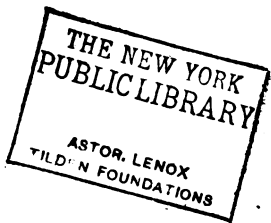
[Rue St. Jacques.]

Before we give the description of this magnificent structure, originally called the *New Church of St. Geneviève*, as the old one then existed, we shall offer some historical details on the latter, which will naturally connect themselves with the examination of the new edifice.

The old church was demolished about eight years ago. It was first erected under the name of St. Peter and St. Paul. Clovis founded it, and surrounded it with walls, at the solicitation of Queen Clotilda, and of Saint Genevieve herself. It was consecrated by the Bishop Saint Remigius, and Clovis was buried in it. On his tomb, where his figure was sculptured, was this inscription: *Clovis, premier Roi chrétien.* His queen and

PANTHEON OR CHURCH OF STE-GENEVIEVE.





daughter were interred there, as also Theobald and Gontran, sons of Clodomir, King of Orleans, killed by their uncles Childebert and Clotaire.

Saint Genevieve died at Paris, the 3rd of January 512, in the first year of the reign of Childebert, and was interred by the order of that king in the chapel of the church of St. Peter and St. Paul, which afterwards took her name.

In 1242, the shrine which contained her bones was renewed with much magnificence, and placed below the high altar; and about four centuries after it was again renewed with still greater magnificence, in silver gilt, by Cardinal de la Rochefoucauld, aided by Mary de Medicis. The high altar and the tomb of Clovis were at the same time reconstructed and richly decorated.

Clovis had a palace near this church, in which Pope Eugenius III lodged when he took refuge in France, in 1146.

The ancient crypt, under the church, where the faithful used to meet secretly in times of persecution, and where Saint Genevieve had been interred, was always preserved with religious respect. It was entirely rebuilt by Cardinal de la Rochefoucauld. There were two fine flights of stairs to descend, placed symmetrically at the sides of the gate of the choir.

The abbey of this Saint was several times pillaged and burnt by the Normans, in the 9th century; it is not known under what reign the ancient church, as it existed at the

time of its demolition, was completed. We only know that it was in the 9th century; but it appears that it was rebuilt, or thoroughly repaired, in the 13th or 14th. It was magnificently decorated with marbles and pictures by the said cardinal.

In 1483, the steeple of this church was struck by lightning, which burnt all the wood-work, melted all the lead, and even the bells.

The ancient shrine of St. Genevieve, in the Gothic style, executed by a jeweller of the name of St. Clair, with much skill, was afterwards greatly enriched with precious stones, presented by several kings and queens of France; and Anne of Austria, mother of Lewis XIV, consecrated to it a *bouquet* of diamonds. This shrine, destroyed during the revolution, was supported by 4 figures of virgins in large proportion, on 4 columns of marble, two of which were of breccia of Aleppo. But let us pass to the new building, which now alone bears the name of the church of St. Genevieve.

The construction of this edifice was begun in the reign of Lewis XV, in 1757, from the designs and under the direction of the architect Soufflot. The king laid the first stone the 6th of September 1764. Soufflot, who had studied in Italy, changed, in the general disposition and ordonnance of this building, the system of architecture then in use in Paris; he employed insulated columns of a great diameter, both in the exterior and interior, and presented a plan of novelty, grace,

and lightness, that united all suffrages, and made the French believe that this composition surpassed every thing that had been produced, even by the Greeks and Romans.

The plan consists of a Greek cross, 340 feet long, including the portico, and 250 broad, including the walls; in the centre of which rises a dome of 62 feet 8 inches diameter, supported interiorly by 4 pillars, so light that their mass is hardly perceived in the midst of the play of all the columns which compose the four naves of this cross. This system of lightness is continued in the circular vaults of the building with much art, being opposed to each other in different directions, and producing, by the passage of the light, very agreeable and varied effects. The sculptural ornaments are delicately executed and placed with taste. The height, from the pavement to the centre of the vaultings, is 170 feet. Nothing remained to be done but the marble pavement, which would have completed the rich effect of the whole, when multiplied fractures which appeared in the four pillars of the dome, and in the nearest columns, gave alarm, and threatened to crush the whole edifice by a sudden fall.

It thence became necessary to give up the satisfaction arising from this fine light style of architecture, so common in Italy, but so rare in France, and to encumber anew with arches, props and scaffolding, a monument which was thought complete, after an uninterrupted labour of more than 40 years, and an expense of

full 15 millions of francs (620,000*l.*). The principal alteration effected in the interior consists in the suppression of 12 columns under the dome, for which was substituted a solid mass of masonry, adorned with pilasters. The windows were also closed up, in order to increase the solidity of the building.

Under the pavement, which is of Chateau-Landon marble, is a subterraneous church, used as a vast sepulchral vault. Two doors, at the outward extremity of the church, and a double flight of steps lead to this vault, which is 18 feet high, and is supported by 20 columns of the Tuscan order. A dim sombre light penetrates among the pillars through openings, in the form of air-holes; and the tombs of the dead are placed in chambers that extend through the whole vault. Over the door of each chamber is the ancient Greek monogram of Jesus Christ X P, and the first and last letters of the Greek alphabet, A and Ω.

During the revolution, the destination of this grand edifice was altered. In 1791, the National Assembly decreed that it should be destined to receive the remains of great men deceased since the epoch of French liberty. and that over the portico should be engraved these words: *Aux grands hommes la patrie reconnaissante*. By the same decree the famous Mirabeau, then lately dead, was judged worthy of this honour, and the whole National Assembly attended his obsequies. The same year the remains of Voltaire and Rousseau were transported with great funeral pomp to

this church, which now assumed the name of the *Pantheon*. In 1806, Bonaparte issued an imperial decree, by which this building was to be terminated and restored to divine worship, as originally intended, under the invocation of the Saint patroness of Paris; at the same time he preserved, in a certain degree, the destination given to it by the National Assembly, by consecrating it to the burial of great dignitaries of the empire, senators, great officers of the legion of honour, and other citizens, who, in the career of arms, letters, or as statesmen, should have merited well of their country. Among the persons deposited in this subterraneous church, during the imperial government, the principal are Lagrange, the famous mathematician; the Dutch admiral De Winter, and Bougainville, the celebrated navigator.

The tombs of Voltaire and Rousseau are of painted wood, with some stucco ornaments. The marble tombs which were decreed to be placed over their remains, near thirty years ago, still remain unexecuted. On the tomb of Voltaire are long inscriptions, but on that of Rousseau are only these words: *Ici repose l'homme de la nature et de la vérité*. At one end of the tomb is a door half open, out of which a hand holds a torch to signify that Rousseau still enlightens the world by his writings.

Near the tombs just named, is that of Marshal Launes, Duke of Montebello, who fell at the battle of Essling, in 1809.

The peristyle or portico of this church is composed of 22 fluted Corinthian columns, 58 feet high, including the base and capitals, and $5\frac{1}{2}$ feet in diameter, supporting a pediment, whose base is 120 feet in length, and 24 in height. On the frieze is now the original and only appropriate inscription :

D. O. M. sub invocatione Sanctæ Genosæ sacrum.

The dome is surrounded externally by 32 columns of the Corinthian order, and presents the aspect of a circular temple, above which rises a cupola, surmounted by a lantern, on which is to be placed a colossal figure in bronze. The height of the dome from the ground is 282 feet; it has a fine effect from every side of Paris, and the *tout ensemble* forms altogether a striking and magnificent monument; but artists and connoisseurs find great defects in the details, particularly when it is compared with some of the noble remains of Greek and Roman architecture.

The church of St. Genevieve is now completed, nothing remaining to be done but to fit up the interior for divine service, and to finish the painting of the cupola, which is advancing rapidly. It is always open, and guides attend to conduct strangers through it, as well as to the subterraneous church, and to the top of the dome, from which there is a boundless view of the capital and its environs.

Church of the Royal Abbey of Val de Grace,

Now a Military Hospital,

[Rue du faubourg St. Jacques.]

Anne of Austria, wife of Lewis XIII and mother of Lewis XIV, transported to Paris the religious of the abbey of Val de Grace, situated three leagues from that city. Her piety, and the disgust she felt at court, made her take the resolution of embellishing this monastery as a retreat for herself. For this purpose, she bought a large spot of ground in the faubourg St. Jacques; and, becoming Regent of the kingdom after the death of Lewis XIII, she determined to rebuild with magnificence both the church and monastery, in accomplishment of the vow she had made to erect a superb temple, if, after her long sterility, of 22 years, God should grant a son to her prayers. It was this son, Lewis XIV, who on the first of April 1645, being then only 7 years old, laid the first stone of the church, with the greatest pomp and the accustomed ceremonies. The celebrated F. Mansard furnished the plans, and conducted the execution of the building, till it was 9 feet above the ground; but, having then lost the favour of the queen, he was succeeded by J. Le Mercier, who himself only raised it to the cornice of the first order, both in the interior and the exterior. The work was interrupted, and resumed in 1654, by P. Le Muet, an architect of reputation, with whom was afterwards associated Gabriel Le

Duc. It was natural that each of these architects should add something of his own, and we therefore find, in the style and ornaments of the divers parts, some discordances. The building, however, is in general executed with great precision and care; the court is of good proportion, the portal, raised on a flight of steps, is handsome, and several of its parts harmonize happily and are in a good style; the sculpture of the interior, by the brothers Anguier, is delicate and highly finished. The greatest magnificence is displayed throughout, and nothing has been spared; marble pavement, painting, gilding, rich accessories of every kind glitter with the richness of their materials and the finish of fine execution.

The *baldaquin* of the high altar, decorated with 6 twisted columns of marble covered with bronze, was designed by Le Duc, in imitation of that of St. Peter at Rome.

The painting of the dome, in fresco, executed in 13 months, by P. Mignard, contains more than 200 figures of colossal proportion, and represents the glory of the blessed in Heaven. It is the largest work of the kind in France. In the lower part of it, the Queen appears offering to God the plan of the church. Moliere celebrated this painting in a poem.

The whole building was not finished in less than 20 years; and the church was then destined to receive the hearts of the princes and princesses of the royal family, and particularly those of the house of Orleans, which first took place at the death of Madame, eldest

daughter of the royal foundress and sister of Lewis XIV, in 1662. A vault was afterwards constructed under the chapel of the dome, to the left, opposite the choir of the nuns, which was lined with marble to receive these deposits; and the chapel, hung with black velvet and coats of arms in silver, had a platform surmounted by a rich canopy, where they were long exposed before they were placed in the vaults. In 1696, the king ordered them all to be deposited in the vault below, except that of Anne of Austria his mother, and of the Duke of Orleans his brother, which remained in the chapel.

The gravity and nobleness of the architecture, the beauty of its proportions, and the judicious employment of its ornaments, give the interior of this church a character of grandeur, and of the first rank among such edifices.

The church is distinguished from the monastery by an advanced portico, composed of two orders of architecture. The first is formed by 4 insulated Corinthian columns; the second by Composite columns; the whole terminated by a pediment. The interior is ornamented with fluted Corinthian pilasters. In the great vault of the nave are 6 low-reliefs, representing the head of the Virgin, that of Saints Joseph, Joachim, Zachary, Elizabeth and Anne, all in colossal proportion, by François Anguier.

The church of Val de Grace is one of those which suffered least during the revolution, though its destination has been changed, for the convent is now a general *military* hospital,

and the church has for some time been a general magazine for effects destined for hospitals of this kind. However, precautions have been taken for the preservation of the marble pavement and of the architecture, and there can be little doubt that it will one day be restored to religious worship.

The first physician is Baron Desgenettes; the first surgeon is Mr. Barbier; and there are generally from about 4 to 500 patients in it, officers and soldiers.

The Sorbonne,

[Rue de Sorbonne.]

We have mentioned, in the sketch of the history of Paris, that Robert Sorbon founded his schools in 1250. The chapel which he built was very small, and both the college and church of Sorbonne were only famous for learning and piety, till Cardinal de Richelieu determined to form a remarkable monument of them which might add to the glory of his name. He chose for this purpose J. Le Mercier, who had already built for him the Palais-Royal. The first stone of the church was laid in May 1650, but was not finished till 1653.

The front on the side of the place is decorated with two orders of architecture finely executed, and pretty similar in their mass to that of the Val de Grace. The portal on the side of the court has only one order of ten insulated columns raised on a flight of steps, and crowned by a pediment, in some respects according to the system of the portico of the

Pantheon at Rome ; but the unequal space between the columns, and their coupling at the angles of this portal, hurt its beauty much ; and the rest of the front, opened by two rows of windows, is devoid of character. The little steeples which accompany the dome on both fronts are too small, and do not contribute to the pyramidal effect as in the church of St. Peter at Rome, and of St. Paul in London.

No building in Paris was more ill treated in the interior during the revolution than the church of the Sorbonne. Some repairs were made to preserve it from ruin a few years ago, and the magnificent paintings of the dome, executed by Phil. de Champagne, may still be viewed with pleasure. In this church was the beautiful Mausoleum of Cardinal de Richelieu, deemed the masterpiece of Girardon.

The Carmes.

[Rue de Vaugirard.]

The front of this elegant church has been lately repaired, and has a very neat and pleasing appearance. It is composed of a pilaster decoration of the Tuscan order, supporting an entablature, above which, in the centre, forming a projection, is a large window, and on each side of it a niche containing a statue. Above the window is an open pediment, in the centre of which is a niche with a statue of the Virgin and Child. The pediment is surmounted by a plinth supporting a cross. Above the door of the church is also a niche with a statue of Saint Theresa ; and

below, on a black marble slab, the following inscription in gold letters :

Cette église est la première en France consacrée à Dieu sous l'invocation de St. Joseph en 1625. La première pierre en a été posée en 1613, par la Reine Marie de Medecis. Elle a été restaurée en 1801, et le portail en 1819.

The receding extremities of the front are surmounted by stone balls bearing a cross. The same decoration of the Tuscan order reigns through the interior architecture. This church is in the form of a Latin cross, supporting a dome, in the vaults of which is a painting in fresco, by Flamel, representing the Ascension of the prophet Elias into Heaven. On each side of the nave are two vaulted chapels, two of which are decorated with a profusion of painting and gilding. Each extremity of the transept is also formed into a chapel. That to the left is the chapel of the Virgin. It is adorned with red marble pillars, the bases and capitals of which are gilt. The group of the Virgin and Child, of alabaster, executed in Rome by Antonio Raggi, from a model by Bernini, is greatly admired. The chapel to the right is dedicated to St. Theresa. In the front of the altar is a painting representing Saint Theresa and her brother when children, in a Spanish dress, going from home on foot to suffer martyrdom among the Heathens, and overtaken by their father. Above the altar is another picture of the Extacies of the Saint. The marble pillars of this chapel have also gilt bases and capitals. The chancel is ornamented with four pillars of black marble,

with gilt bases and capitals, supporting an entablature decorated with sculptures, and crowned by a circular pediment. On each side is a niche in which are the statues of Saint Peter and of Saint Mary Magdalen. Above the altar is a picture of the Death of Saint Joseph. There are pictures in other parts of the church, but none of particular merit.

This church excites melancholy reflections from having been the spot where the massacres began in the prisons of Paris, on the 2d and 3rd of September. Hundreds of priests, who had been confined in the convent of the Carmes, were then butchered here. An annual funeral service is performed for them in this church, on the anniversary of the day of the massacre. The bodies of those who were killed were deposited in the Catacombs.

The Oratoire,

Now the English Protestant Church,

[Rue St. Honoré,]

Was built in 1621, by Le Mercier, on the site of an hotel once the Duchess of Montpensier's, and also Gabrielle d'Estrée's. The service is performed by the chaplain to the embassy, at 10 in the morning and at 3 in the afternoon; and there is a communion on the first Sunday in each month, as well as on festivals. There is no salary attached to the duties, and the expenses of the church are defrayed from voluntary subscription. The chaplain gives for the use of this church 1000 francs a year,

to be distributed to the French Protestant poor. The service of the French reformed church is at 12 o'clock. The interior is admired for its fine regularity, and architectural proportions of the Corinthian order which prevail throughout.

The Visitation,

A Calvinist Church,

[Rue St. Antoine.]

This small rotunda was built by F. Mansard, in 1632, for the nuns of the Visitation. The dome is supported by 4 arches, between which Corinthian pilasters bear a cornice that goes all round.

The Lutheran Church,

[Rue des Billettes, near the rue de la Verrerie.]

This church formerly belonged to a convent of Carmes, and was bought by the city of Paris in 1808, and appropriated to its present destination. Service is celebrated there every Sunday, at twelve, alternately in French and German. In the adjoining buildings of the ancient convent a protestant school has been established, on the system of Bell and Lancaster.

The plan of this church calls to mind the fine disposition of that of the Annunciation, at Florence. The elevation has little interest, but the distribution of this small edifice, and the good order in which it is kept, deserve attention in every respect.

CHAPTER II.

ROYAL PALACES AND GARDENS,

And other buildings called Palaces.

After sacred edifices, palaces in general are the works in which architecture displays its greatest means, and in which the power and taste of nations are exhibited to most advantage. Among all the palaces that have been attempted or executed by the magnificence of sovereigns, in Europe, we may safely assert, there is not one which presents so rich and so grand a whole as the Louvre at Paris, if considered in itself, and especially in its union with the palace of the Tuileries, in which view we shall now describe it.

The united palaces of the Tuileries and the Louvre.—We use the above title as their union, now in progress, will in time be completed, and as great edifices require great accompaniments, it is no small advantage for the palace of the sovereign, placed in the capital, to occupy a situation which allows it to form, in due proportions, all its accessories, avenues and surrounding embellishments. In this respect, it is doubtful whether there is any palace where these circumstances are more happily united than in these two. From the barrier of *l'Etoile*, one of the principal entrances of Paris, the traveller enjoys at once a fine perspective view of the garden and palace of the Tuileries, and of the handsome part of the town which

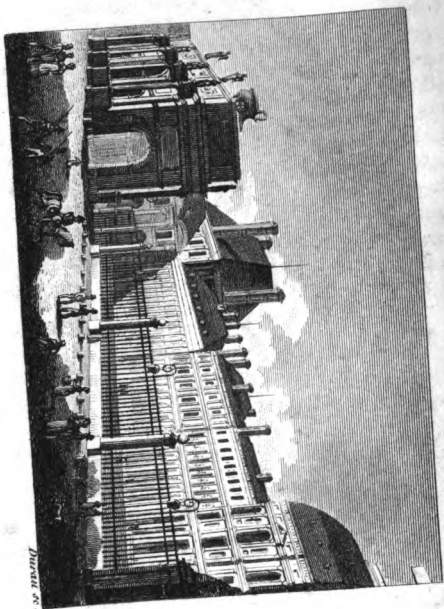
surrounds them. Descending the avenue, he enters the vast regular plantation called the *Champs-Élysées*, only separated from the garden of the Tuileries by the Place Louis XV, surrounded on every side by agreeable, rich and varied objects. The parterre of the garden in front of the Tuileries affords a general view of the palace, and, with the terrace which borders it, presents a fine distribution of compartments, groups and statues, forming a rich addition to the mass of the building. It is from this spot that we must first consider the extent and display of that line of buildings which forms the finest façade of the palace we now proceed to describe.

Palace of the Tuileries.

A spacious spot of ground out of Paris, occupied by a tile manufactory, (in French *tuilerie*,) and by gardens, with here and there a few coppices and scattered dwellings, appeared to Catherine of Medicis, to be a convenient situation for the site of a grand palace. She wished to have a habitation separate from the Louvre, then occupied by her son, Charles IX. It was here that, in 1564, the building of the palace of the Tuileries was begun by Philibert Delorme and John Bullant, the two most celebrated architects of that time.

Catherine of Medicis only completed the great pavilion in the centre, with the two contiguous wings that now form a gallery and terrace towards the garden, and the two pavilions immediately adjoining.

PALACE OF THE TUILERIES, PLACE CARROUSEL.



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The buildings begun and abandoned by Catherine were resumed and continued under Henry IV, by the architects Ducerceau and Dupérac. To the palace of Catherine they added the two angular pavilions which terminate the façade, the two buildings of the Corinthian or Composite ordonnance, which precede them, and also the beginning of the gallery towards the water which joins the Tuileries to the Louvre. After some other interruptions, the work was resumed and completed under Lewis XIII.

These few historical details will explain the extraordinary multiplicity of parts, masses, and ordonnances, of which the total of the Tuileries is composed, both towards the garden and the place Carrousel. In fact, we reckon five species of dispositions and decorations; five sorts of roofs, and five several pavilions connected together, with hardly any exterior unison of conception, style and distribution.

Façade towards the garden.—In the actual state of things, the external decoration of the Tuileries presents, at least, two very distinct styles of architecture; that of the primitive palace of Catherine, and that of the two buildings and pavilions added on each side. The length of this façade is above 1000 feet.

Lewis XIV being desirous to harmonize this extensive range of buildings, committed the undertaking to the architect Le Veau, and Dorbay, his pupil. They began by suppressing a magnificent staircase which occupied the place of the present vestibule. They changed the form and disposition of the elevated part of the

centre pavilion, which originally was a circular cupola; and preserved, out of the ancient ordonnance, only the first order of marble-encircled columns. Two ordonnances, one Corinthian, the other Composite, surmounted by a pediment and an attic, were substituted for the decoration of Delorme, and a sort of quadrangular dome took place of the cupola.

The restorers of the palace of the Tuileries preserved entire the two collateral galleries of the centre pavilion with the terraces above them, as also the pavilions with two orders of columns which immediately follow; and they made but slight alterations in the two succeeding buildings, and in the angular pavilions with large Corinthian pilasters. The striking dissonance of a colossal order close to two light and delicate orders, could only have been repaired by a total reconstruction. The principal object was to bring, as much as possible, all the discordant masses of these buildings to a uniform line of entablature, and thus give an appearance of unity to the detached parts.

The middle is the happiest part of this reparation. The general agreement of the lines, and the variety of the masses, recesses, and projections, give it more the appearance of an original combination than of a posterior arrangement of unharmonizing parts. The central pavilion is ornamented towards the garden with niches on each side of the vestibule, in which are antique marble statues of Mars and Minerva. On each side of the door is a lion of white marble resting one foot on a globe; after which is an open gallery or por-

tico, in which are 18 marble statues of Roman senators. These porticos are surmounted by the terraces abovementioned. On the sheathes placed between the piers of the windows are 22 marble busts of generals and emperors.

Façade towards the court. What we have said of the façade towards the garden is applicable to that towards the court, all the parts of which, with the exception of some slight differences, correspond together. The central pavilion, considered either from the court or the garden, is the richest part of the whole façade. In order to correspond with the inferior order, the columns of which have bands of marble, columns of marble were employed in the superior orders, towards the court; a kind of magnificence rare in France, on the outside of buildings. In the niches, on each side of the door, are antique marble statues of Apollo and a Fawn. The marble columns of the Corinthian and Composite order support a pediment, surmounted by an attic. In the middle of the pediment is the dial-plate of a clock, by Lepaute; above are two semi-recumbent statues, representing Justice and Prudence; the attic is supported by 6 colossal cariatides. The façades of the 2 following piles of buildings are ornamented with 20 marble busts.

Court of the Palace. Its form is a parallelogram. An iron railing, terminated by gilt lances, supported on a wall four feet high, separates it from the place Carrousel, so called from its being appropriated to the amusements given in the reign of Lewis XIV, and on which 15,000 troops, horse and foot, can be re-

viewed. Columns placed at equal distances on the wall are terminated by gilt balls, surmounted by a point similar to those of the military columns of the Romans. This railing has three openings; that of the centre is a triumphal arch; the other two have on each side stone masses crowned with statues. The first to the right, looking towards the palace, is Victory, holding in one hand a standard, in the other a crown; the second is Victory, holding in one hand a symbol of valour, in the other a palm for victorious generals; the third, to the left of the triumphal arch, represents France victorious; the fourth, History, holding a tablet and pencil.

Triumphal arch. This monument was erected in 1806, to the glory of the grand army, on the plans of Percier and Fontaine, to whom is committed the completion of the union of the two palaces of the Tuileries and the Louvre. Its height is 45 feet, its length 60, and its breadth 20 feet and a half. Like the arch of Septimius Severus, which was its model, it is composed, in its breadth, of three arcades; but there is besides a transversal arcade, which cuts the three others, on a line with the passages in each of the opposite galleries. The opening of the principal arcade is 14 feet, those of the lateral arcades only 8 and a half. Its mass is of fine free stone; 8 columns of red Languedoc marble adorn the principal façades and support a salient entablature, the frieze of which is of Italian *griotta*. Each façade bears a statue; they are of the Corinthian order, with bronze bases and capi-

tals. Above is an attic, bearing a double socle, formerly crowned by a triumphal car, to which were harnessed the famous bronze horses from Venice. The groined vaults of the lateral arcades are decorated with thunderbolts, and branches of laurel and palm. The figures of Fame, that accompany the principal arcade towards the palace, were sculptured by Taunay; those to the Carrousel, by Dupasquier. Above each of the four lateral openings was a low-relief, representing the memorable actions of the campaign of 1805. They were removed by the allied armies in 1815. Looking at this monument from the *place Carrousel*, above the place of the low-relief to the left, are two statues representing a *cuirassier*, by Launay, and a dragoon, by Corbet. The two statues to the right are a *chasseur à cheval*, by Foucôu, and a *carabinier*, by Chinard. The statues to the left, looking from the palace, are a *grenadier de ligne*, by Dardel; and a *carabinier de ligne*, by Montony. The two to the right represent a canonier, by Bridan, and a sapper, by Dumont. In the frieze are sculptured children bearing garlands and allegorical figures. The ornaments are by Gerard, Dumont, Caltamart and Fortin. This monument cost 1,400,000 francs.

*Interior of the Tuileries.**—The decoration of the state apartments of the Tuileries be-

* From recent events an opportunity has not been afforded us of giving a correct description of the furniture of this palace; we shall, however, if possible, place one in our APPENDIX.

longs chiefly to the reign of Lewis XIV.

The grand vestibule, which, as we have said, was substituted for the original staircase, is decorated with fluted Ionic columns, and has open arcades to the garden. It communicates towards the west with two covered galleries, adorned with antique statues.

The gallery to the right gives entrance to the lower part of the chapel, and that to the left leads to the back staircase of the king's apartments.

On the level of the first landing-place of the grand staircase is the *Salle des Cent Suisses*, formerly the chapel. The balustrade of the rails of this staircase exhibit snakes interlaced in lyres beneath suns, the emblems of Lewis XIV and of Colbert. The *salle* is decorated at the extremity, by four Doric columns; with two statues of Silence, seated; and two erect, of the chancellors d'Aguesseau and l'Hôpital. From this *salle* is a staircase, between the columns of the middle, to the saloon of the chapel; which, with the small room before it, served for a long time for the council of state. This hall forms a tribune for the chapel on the side of the court. It is decorated with pilasters and columns in stucco, and a vaulted ceiling, painted by Gerard. The principal subject is the entry of Henry IV into Paris, with different allegorical ornaments and figures in *grisaille*, which characterize the different sections of the council of state, as legislation, finances, war and the arts.

The *chapel* is adorned with two orders of Doric columns, in stone and stucco, forming

tribunes on three sides of the first story. The king's tribune, opposite the altar, above which is the orchestra, is decorated with a pavement in compartments of marble and mosaic. The decoration of this chapel, which is too narrow for its height, is very simple. The ceiling is painted in compartments of gilt ornaments on grounds in *grisaille*.

Those who wish to attend the service of the chapel and to see the royal family, must obtain tickets, which are only granted for Sundays, by writing to *Monsieur le premier gentilhomme de la chambre du Roi, de service, aux Tuileries*.—The best, but most difficult admissions to procure, are for the gallery where the royal family are seated. Persons should go about 11 o'clock.

The theatre, called *salle de spectacle*, is decorated with a row of Ionic columns, supporting four arches, on which rests a spherical vault. The king's box occupies the middle opposite the stage, with two amphitheatres right and left. The pit, the gallery, and the first story being reserved for the court, there is a range of latticed boxes on the ground-floor, and two above the gallery for those who are invited.

The pavilion Marsan, at the extremity of this part of the palace, has lately been restored and arranged as the dwelling for MONSIEUR, the king's brother, and all his attendants. It has two great apartments complete; one on the ground, the other on the first floor.

The new gallery, as far as the iron railing before the palace, serves for the treasury and its offices, for the governor of the Tuileries

and for the persons attached to these different services.

The primitive disposition of the palace only allowing, in the central part, a single habitation, with the two galleries and covered terraces above, and the reconstruction of the grand staircase having interrupted the direct communication in the part to the right, between the king's apartment and the chapel, it became necessary to construct on the terrace a glazed gallery, to go under cover from the *salle des maréchaux* to the chapel, without going down and up stairs. This gallery is of light construction, figuring a tent, and is to be repeated on the terrace to the left, toward the king's apartment.

Returning to the great staircase, we enter on the left, the grand apartments, and first the *salle des maréchaux*, which occupies the whole of the central pavilion. This *salle* has a balcony towards the court, and another toward the garden. It contains a series of full-length portraits of marshals of France, and several busts of French generals who died in battle. The ceiling is decorated with caissons and compartments of ornaments, painted in *grisaille*.

The first room after the *salle des maréchaux* is the *salon des nobles*, originally the *salle de gardes*. It has six windows in front: the ceiling, in vaults, is decorated with low-reliefs, in *grisaille*, set off with gold, representing marches of troops, battles and ancient triumphs; the whole surrounded by ornaments, with different allegorical figures allusive to warlike virtues.

The *Salon de la Paix*, formerly the anti-

chamber to the king's cabinet, is so called at present on account of the rich silver statue in front of the chimney. The model of this work is by M. Chaudet. The ceiling, painted in 1668, by Nicholas Loir, is very rich and a pleasing composition. It is the Sun rising and shedding his light on the Earth. Time shows him the space he has to go over; Spring brings along Abundance, and Fame celebrates the blessings of Nature. The four parts of the World, characterized by ingenious allusions, rejoice at the gifts they receive. In the arabesque ornaments, in the frame-work, even in the smallest details, we discover emblems which relate to the principal subject of this ingenious conception.

The *Salle du Trône*, formerly the king's chamber, is lighted by three windows to the court. The irregularity of the disposition of the windows renders it much less agreeable than the three preceding rooms, in which the light comes both from the court and the garden. The throne, placed opposite the window, where the bed was formerly, is surmounted by a canopy with hangings of crimson velvet, sprinkled with *fleurs de lis* and bordered with gold fringes; the whole is suspended to a large crown of laurel and oak encased in gold, surmounted by a helm with plumes of white feathers. The seat of the throne, raised on a flight of three steps, covered with a carpet of crimson velvet, is decorated with sculptured ornaments and gold *fleurs de lis*, on a blue ground. The room is hung with Gobelin ta-

pestry. The principal subject of the ceiling, painted by Flamel, is Religion protecting France, with all the attributes which characterize that kingdom and its sovereign.

The king's cabinet, after the *salle du Trône*, is of square dimension. The ceiling, which has no principal subject, and was only finished in the first years of the present century, is, like those which precede, formed of magnificent paintings, sculptures and gildings. The marble chimney-piece is decorated with two figures in low-relief, representing History and Fame; different ornaments and trophies of war, in bronze gilt, serve as accessories to the principal subject.

At the extremity of the grand apartments is the gallery of Diana. The pictures which adorn the ceiling are chiefly copies of those in the Farnese gallery at Rome, and were executed there by the pupils of the French Academy. This gallery served formerly for the reception of ambassadors. It was thoroughly repaired in 1810. Mirrors, opposite the windows and at the two extremities, seem to increase its extent and richness by the repetition of the objects which adorn it. Four great pictures on the pannels between the windows, and others above the doors, are to be substituted for those that were lately suppressed.

The *Appartement de Service* is immediately behind the gallery of Diana and the halls which terminate the grand apartment: it looks on the garden, and the entrance is by the great staircase, near the *Pavillon de Flore*. An antichamber, serving as a *salle des gardes*,

two saloons, the private cabinet of the king, a second cabinet, the bed-room, and a dressing-room with its dependencies, compose the peculiar habitation of the king. These rooms, the decoration of which was made under the regency, during the minority of Lewis XIV, are much less rich than those of the great apartment on the side of the court. The paintings of the ceilings, said to be of the school of Mignard, are, mostly, scenes allusive to the education of the king, with allegories which represent the queen, under the features of Minerva, guiding and instructing the king and her second son. The ceiling of the *Salle des Gardes* was painted afresh in 1810. On a blue ground, in the midst of compartments formed of trophies of arms and allegorical figures in *grisaille*, is Mars, travelling in a car round the globe, and signaling each month of the year by a victory.

The apartments of the queen, on the ground floor, are less magnificent and of a less elevated proportion than those of the king above them. A difference of style and a lightness of ornament prevail in them, which are very agreeable and executed with good taste.

For tickets to view the interior of the palace, application in writing must be made to *Monsieur le premier gentilhomme de la chambre du Roi, de service, aux Tuileries*. The hours for admission are generally from 3 to 5, and then only when the King is taking an airing.—Three or four francs is usually given to the person who shows it.

Gallery on the side of the river. Before we

give a description of the Louvre, and of the works recently undertaken for its complete union with the Tuileries, we shall notice the ancient gallery which connects the two edifices, extending along the Seine above 1300 feet.

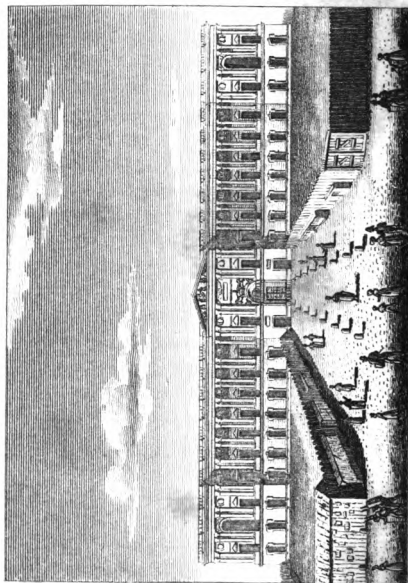
The detached parts of the Louvre, on the side of the river, gave Henry IV the idea of a communication between that palace and the Tuileries; and for that purpose he ordered Ducerceau to construct a covered gallery. The execution of this great work, afterwards confided to Dupérac and continued under Lewis XIII, was terminated in the reign of Lewis XIV, who could thus quit Paris when he chose, unobserved by the Parisians; the Louvre being then inside the city walls, and the Tuileries without.

This gallery, like the palace of the Tuileries, exhibits an assortment of several styles of architecture, which may also be reduced to two principal ones.

From the angular pavilion of the Tuileries, decorated by great Composite pilasters, as far as the pavilion called *de l'Horloge*, which forms almost a middle point, reigns an ordonnance of the same Composite pilasters coupled on the piers, which support, in all that length, sculptured pediments alternately circular and angular. The pavilion *de l'Horloge* was constructed under Lewis XIII. After this, between the two extreme points of this second part of the gallery, reigns a uniform decoration of two stories of coupled pilasters. Those below, of the Doric or Tuscan order, are intersected by bossages; those above are of the

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FACADE OF THE LOUVRE.

Corinthian order, and also bear pediments alternately angular and circular. It is probable that this immense gallery was begun nearly at the same time at both ends, and was terminated at the pavilion *de l'Horloge*; and that the difference of style remarked in it proceeds from the fact that the architects were under of connecting each extremity with edifices of quite different architecture.

The ~~last~~ part of the gallery just mentioned joins on to what was formerly called the pavilion of Charles IX, but now the pavilion of the saloon, because there, every two years, is the public exposition of the works of living artists. Adjoining to this is the gallery of Apollo; after which the corner pavilion terminates this gallery on the side of the river, and completes the kind of symmetry which reigns in the buildings that compose it from the pavilion *de l'Horloge*.

The Palace of the Louvre.

The epoch of the first construction of this palace is very uncertain. According to some it is as old as the 7th century. It is undoubtedly very ancient, since even the etymology of the name Louvre is problematical. Some derive it from the name of a gentleman called *de Louvres*, to whom the ground belonged on which the palace was originally built; others pretend that *Louvre* signifies *l'œuvre, l'ouvrage*, the work *par excellence*. In the Saxon language, *Louvre*, it is said, means a castle. Finally, the origin of this name has been sought for in the Latin word *lupara*, which, coming

from *lupus*, *loup*, a wolf, would indicate that this royal dwelling was originally situated in a thick forest much infested by wolves. It is certain, however, from an old register of the ancient monastery of St. Denis, in the *cité*, that under Louis VII, styled *le Jeune*, towards 1137, the Louvre was already called LOUVREA.

The Louvre is the most ancient of the royal palaces. It existed in the time of Dagobert, and was a long time the country-residence of the Kings of France. Having been destroyed by the Normans, it was rebuilt by Louis the Young; and repaired by Philip Augustus, who surrounded it with towers and a moat, when it served as a defence for the passage of the river, and he would not suffer it to be comprized within the walls of Paris.

The great tower of the Louvre, celebrated in history, was insulated, and built in the middle of the court. All the principal feudatories of the crown derived their tenure from it and came hither to swear allegiance, and pay homage; it was likewise a prison previously prepared for them, if they violated their oaths. The Louvre received from this enormous tower a sombre and terrifying aspect; Charles V endeavoured to enliven it, and made it commodious for those times, as several monarchs, from superstitious stories arising out of its gloomy appearance, had refused to make it their residence. Several foreign monarchs successively lodged in it, such as Manuel, Emperor of Constantinople; Sigismund, Emperor of Germany, and the Emperor Charles V. The larger tower of the

Louvre, at different periods, served as a palace to the kings of France, a prison to the great lords, and as a treasury of the state.

The part of the palace now denominated the old Louvre was begun by Francis I, but was first inhabited by Charles IX, under whom it became the theatre of the bloody massacres of the infamous St. Bartholomew.

The whole being in a very ruinous state in the beginning of the 16th century, Francis I, in 1528, began to think of raising a new edifice on this spot. The designs of Pierre Lescot, Abbé de Clagny, having been approved by this king, a new palace, consisting of that part facing the Tuileries, was begun in his reign, and completed by his son Henry II, as appears by the following inscription above the door of the hall, where are the cariatides of Goujon :

Henricus II, Christianissimus, vetustate collapsum, re-fici coeptum a patre Francisco I, Rege Christianissimo, mortui sanctissimi parentis memor pientissimus filius, absolvit, anno à salute Christi, M. D. XXXXVIII.

We shall now proceed to the description of the exterior and interior façades of the Louvre, indicating briefly what is most remarkable in the history of their construction, beginning by the exterior façades, because they serve to show the want of agreement of the interior ones.

Colonnade. When Lewis XIV determined on finishing the Louvre, the greatest diversity of opinion appeared among his architects. P. Lescot had left no designs for the exterior façades, and the plans of Le Veau, the king's first architect, did not come up to the monarch's magnificent intentions. Bernini, a ce-

lebrated architect and sculptor, had, at this time, a great reputation in Italy. He was invited to Paris, and soon produced a plan for a new palace; but many parties and cabals having been formed against him, he returned to Italy, and his plan was forgotten. On his departure, Le Veau, the king's first architect, Le Brun, his first painter, and Claude Perrault, a physician who had translated Vitruvius, were joined together for the formation of new plans: from this triumvirate resulted the design of the colonnade of the Louvre. All the honour however seems due to Perrault.

The execution of it was immediately begun; and, in 1670, it was completed. This grand colonnade consists of three projecting buildings united together by two peristyles. It is 525 feet (176 mètres) in length. The principal door is in the central projection. The peristyles are composed of coupled columns, of the Corinthian order, placed on the first story. The interior of the peristyles and their ceilings are richly decorated with foliage and interlacements carefully executed. The *cymatium* of the pediment is formed of two pieces only, each 54 feet in length, though only 18 inches thick. The *tympanum* is ornamented with a fine low-relief, 74 feet in length, executed by Lemot, in 1811. The fourteen figures which compose it are in the proportion of 9 feet and a half. They represent the Muses coming to render homage to the sovereign: each is characterized by her peculiar attributes.

The low-relief sculptured above the great door is by M. Cartellier, and represents Fame

distributing crowns. She is in a car drawn by 4 horses, conducted by winged Genii.

Façade on the side of the river. This façade, by Perrault, is composed of a sub-basement, similar to that of the colonnade, on which rises, between the windows of the first story and the attic, an ordonnance of Corinthian pilasters. This decoration is perfectly in agreement with that of the frontispiece, both by the order and the entablature as well as by all the details. The low-relief which decorates the pediment is by M. Frontin, and represents two Muses bearing the attributes of the Sciences and Arts, which rest on the arms of France.

Façade towards the rue Saint-Honoré. This was begun by Le Mercier. It is composed of a sub-basement, of a first story, decorated with handsome windows, and an attic above, separated by a *bandeau*. However irregular from the different projecting parts of which it is composed, it forms a handsome entrance to the court of the Louvre from the rue du Coq St.-Honoré. The pediment is decorated with a low-relief, by M. Montpellier, representing a trophy of arms of different kinds.

Façade towards the Tuileries. The kind of fatality which occasioned the Louvre to be built and rebuilt at so many different times, is the cause of the dissimilitude of its exterior façades. Not one of the four is like another. The least handsome and the least rich is, without comparison, the one we are now speaking of. The pediment, by M. Montpellier, represents trophies of arms which accom-

pany a shield with the arms of France. We shall now proceed to the interior façades of the court of the Louvre.

Façade of the East. We have already said that it was about the year 1528 that a new palace was raised by order of Francis I, and under the conduct of P. Lescot, on the ruins of the old chateau of the Louvre. The part then built is that which forms the angle of the court, from the pavilion on the quay to the pavilion of the centre, or of the clock, decorated by the cariatides of Sarrasin. In this architecture, there is a profusion of ornaments of good taste and fine execution; but they are injudiciously placed. If there are some slight defects they are more than compensated by beauties of the first order, and we can never sufficiently admire the purity and correctness of the forms, and the fine execution of its windows, friezes, door-posts, etc. To the richness of the composition is added moreover the perfection of sculpture, both in ornaments and figures. Above the doors are figures in low-relief, by Goujon, in his best manner. Those on the pediments of the small projections, commonly attributed to Goujon, are by P. Ponce, a Florentine sculptor. They represent religious, civil and military attributes, as Piety, Justice, Victory, Fame, and Power.

In the time of Lewis XIII, Le Mercier was employed to finish this façade. He followed the designs and plans of Lescot for all the part beyond the central pavilion; but left them aside in the construction of the pavilion itself; a fault that deserves great blame. Above the

attic of Lescot he placed a new ordonnance of 8 figures, by the famous sculptor Sarrasin, and crowned the whole by a dome, the only one now in the court. These gigantic and coupled cariatides placed on the third story cannot be approved; and still less those three pediments enclosed in each other, and the quadrangular dome, such a heavy termination to the edifice.

The sculpture of the first pediment, after the pavilion, is by M. Moitte, and represents Legislation, under the figure of a woman holding the tables of the law. Below, in the attic, are the figures of Moses, Numa, Isis, and Manco-Capac, the legislator of the Peruvians.

The second pediment, which forms the centre of this wing, is by M. Rolland, and represents Victory and Abundance crowning a shield, on which is a serpent with its tail in its mouth, an emblem of eternity. On the low-reliefs of the attic below are Power and Wisdom, and two rivers, the Nile and Danube.

The third pediment, towards the corner of the court, is by M. Chaudet. It represents heroic Poetry, under the figure of a winged female holding a trumpet and a lyre. Below, in the attic, are Homer, Virgil, and 2 Genii. These 3 fine pieces of sculpture were done in 1810.

Façades of the north, west and south of the court of the Louvre. The façade of the court, to the back of that which looks on the river, was erected under Charles IX, from the angle of Lescot's façade, whose designs were exactly followed, as far as the pavilion of the middle. The cypher of that prince and the sculpture

of Goujon, in this part, prove that it does not belong to the reign of Lewis XIII. Under Lewis XV, the system of Perrault was adopted in the completion of all that part of the court which forms the angle, from the vestibule of the pavilion of the colonnade to that of the rue du Coq, which is about a fourth of the whole interior of the court. Perrault left no details of the ornaments he meant to employ, which were executed under the direction of M. Gabriel; but neither in taste nor execution do they at all correspond with the character of the sculpture done in the time of Lescot.

After these operations, the Louvre having been abandoned for near forty years, was successively encumbered with private dwellings, which multiplied to such a degree that the interior façades, the *places* and the court exhibited nothing but a heap of ugly constructions. Artists were allowed to instal themselves in a part of the building and to establish their work-rooms of painting and sculpture; till, by degrees, the interior became transformed into a labyrinth of little staircases, winding galleries, and irregular distributions.

Such was the state of things when Bonaparte undertook to complete the Louvre. The façade of Lescot was left in its original state, with the exception of the decoration of the dome of the clock; and the three other façades were continued on the plan of Perrault.

Thus the court of the Louvre, a perfect square, 1600 feet in circumference, is composed of 3 similar façades, and a 4th which differs from the rest by its attic and the line which crowns it.

After two centuries and a half of works, begun, interrupted, resumed and modified, the exterior and interior façades are nearly finished, and hardly any thing but the interior decorations remain to complete. The four vestibules, with the exception of that towards the water, have been restored. From 1798 up to 1813, the expenditure towards this edifice amounted to 22,400,000 francs. The total required is estimated at 50 millions.

The folding gates of the eastern and principal entrance of the Louvre, made a few years ago by Bonaparte, are magnificent, and ornamented in bronze in the richest and grandest style; they are probably the most splendid in Europe.

The sculptures of the 3 façades constructed according to Perrault are by different artists.

The low-relief of the northern pediment is by M. Le Sueur, and represents Minerva encouraging the Arts and Sciences, and receiving their homage. That of the south pediment is by M. Ramey, and represents the Genius of France substituting for the arts of War those of Legislation, Marine, and Commerce. These two pediments were executed in 1812. That of the façade to the back of the colonnade is by Coustou, and represents the arms of France, supported by two allegorical figures. During the revolution a cock was formed in the middle of the shield.

Interior of the Louvre. The vestibule of the colonnade is decorated with sculptures taken from two pediments which were suppressed

in the court of the Louvre. To the left of this vestibule is a great gallery which extends to the pavilion of the corner, and is called the *Salle des Français*, on account of the marble statues of the illustrious warriors that have been placed there. These statues are Condé, by Rolland; Turenne, by Pajou; Tourville, by Houdon; Duquesne, by Monnot; Luxembourg, by Mouchy; Vauban, by Bridan; Dugay-Trouin, by Foucou; Bayard, by Bridan; Dugommier, by Chaudet; Custine, by Moitte; Catinat, by Dejoux; and Caffarelli, by Masson. Over the doors are low-reliefs by Petitot, of trophies with a statue of Victory seated.

The part to the right of the vestibule contains an interior vestibule, a *salle des gardes*, and a *salle des valets de pied*.

The pavilions at the extremity of these two wings are occupied by two great staircases perfectly similar, and placed precisely where Perrault had planned them. They are formed of the choicest stone. One leads to the apartments of reception, or of show, the other to the apartments of habitation; and though not yet terminated, we may judge from what is already done that they will be very magnificent. They are decorated with an order of 8 Corinthian columns, and the ascent is by two revolutions, so disposed that on reaching the first story we are at the extremities of Perrault's peristyle, and at the entrance of the gallery formed by the colonnade. Thus this colonnade, which was only a vain decoration, now exhibits a covered portico, which, in

increasing the beauty, forms an indispensable part of the apartment of parade.

The sculptures which decorate the staircase to the left consist of 8 low-reliefs, which fill the hollows below the vaults. Opposite the window are Justice and Force, by Gerard; to the left, two warriors by Callamard; to the right, Agriculture and Commerce, by Taunay; and, on the side of the window, the 2 Muses or Genii of the Sciences and Arts, by Fortin.

The 8 low-reliefs which decorate the staircase to the right are distributed in the same manner. They represent Vulcan and Fame, by Dumont; Neptune and Ceres, by Bridan; Jupiter and Juno, by Chardiny; Fortune or *Bonus Eventus*, and a woman surrounded by the gifts of the blind goddess, by Mouton. All these are to be accompanied with emblems, ornaments of caissons, compartments, and other decorations with which the staircases and vaults will be enriched.

The apartments of the first floor of the Louvre, on the side of the Seine, have their principal entrance by the vestibule of the colonnade, and form, as far as the king's apartments in the Tuileries, an uninterrupted suite of rooms all on a level, connected together by the great gallery of the Museum. This *ensemble*, which is more than a quarter of a mile in extent, is *unique* in its aspect, both as to size and disposition. With the exception of the building towards the rue Saint Honoré, which is reserved for the habitation of the sovereign, all the rest of this floor is destined for rooms of pomp and parade.

On the ground-floor of the *Vieux Louvre*, in the part adjoining the chapel, which is now building, will be a museum of French sculpture, in which, to the finest productions of modern artists, will be added all the monuments of the *Musée des Petits Augustins* that are not restored to the churches from which they were taken. The other part of the *Vieux Louvre*, and the wing towards the Seine, as far as the middle pavilion, are occupied by the museum of antiqués : its principal entry is on the *Place du Museum*.

The different halls in which are the monuments of ancient sculpture bear the name of the principal object they contain.

We shall here merely go over them in the order in which they are, so as to give some details of their architectural decoration.

The medallion in low-relief, on the vault of the arcade which opens the entrance of the royal museum, is by Chaudet, and represents the Genius of the Arts.

The *vestibule*, or *salle ronde*, is adorned with a ceiling painted by Barthelemy, which represents man formed by Prometheus. On the four supports are sculptured the four schools of the statuary art. France points out the Milo of Crotona of Pujet; Italy, the Moses of M. Angelo; Egypt, the colossal statue of Memnon; and Greece, the Pythian Apollo. Of these low-reliefs the two first are by Lorta, the two others by Lange.

In the *hall of the Roman emperors* is a ceiling painted by Meynier, which represents the Earth receiving the Code of the Roman laws,

and two *grisailles* by the same; a low-relief representing M. Aurelius giving peace to the Marcomanni, by Rolland; four rivers, viz: the Eridanus, by Gois, jun.; Tiber, by Blaise; Nile, by Bridan, jun.; and the Rhine, by Le Sueur.

Hall of the Seasons.—The Seasons in the four corners, the sculptures and other ornaments, were done by Romanelli.

Hall of Peace.—The ceiling, by Romanelli, represents an allegory on the Sciences, Arts, Peace, Agriculture, etc.

Hall of the Romans.—The ceiling and paintings on the four sides of the vault, relative to the history of Rome, by Romanelli.

Hall of the Centaur.—The frescos of the ceiling, executed by Romanelli, represent Virtues and Genii. As this apartment was destined for Queen Anne of Austria, the same artist painted on the *tympanum* Esther and Judith. This hall having been enlarged of late years some other paintings have been added: Force, by Hennequin; Study and Renown, by Peyron; Victory and the Genii of the Arts, by Lethiere; two Genii, one of whom holds a crown, by Guérin; two other Genii in the opposite compartment, by Prudhon.

The *hall of Diana* is neither decorated with paintings nor sculptures.

Returning to the vestibule, we find, to the left, the great staircase which leads to the museum of paintings, and to the right the *hall of the Candelabrum* (Piranesi), so called because the fine candelabrum in it was restored by that great artist, who had destined it for the decoration of his tomb. The ceiling is by

Prudhon, and represents Diana beseeching Jupiter not to subject her to the laws of Hymen. The ornaments and low-reliefs which surround this picture allude to the same goddess. Orestes and Iphigenia carrying off the statue of the Tauric Diana, by Petitot; the Lacedemonian Virgins dancing in honour of Diana, by Cartellier; the Goddess and her Nymphs asking Vulcan for hunting weapons, by Espercieux; the Amazons celebrating the Foundation of the Temple of Diana, at Ephesus, by Foucou. The two pictures on the *tympanums* are: Hercules, who obtains from Diana the stag with golden horns, by Garnier; and Diana restoring Hippolytus to Aricia, by Mérimée.

The corridor which follows the hall of the Candelabrum leads to four other halls, lately opened to the public, which bear the names of *halls of the Graces, of the Aruspex, of Hercules, and of the Medea*. To the right of the corridor are the *halls of the Tiber, of the Fighting Gladiator, of Pallas, and of Melpomene*; the latter is adorned with a magnificent mosaic pavement executed at Paris, by Belloni, which cost 80,000 francs. Minerva is represented in a car, followed by Peace and Abundance. Figures of rivers and other accessories enrich the borders. The *hall of Isis, or of the Egyptian monuments*, follows that of Melpomene, and terminates this part of the museum, which is decorated neither with painting, nor sculptures, but all the walls are incrustated with coloured marble as high as the cornice. The arrangement, decoration and distribution of the Museum of Antiques were

executed under the direction of Percier and Fontaine. They are well laid out, and most magnificent.

The *hall of the Cariatides*, to the left of the corridor we have mentioned, is that on which we shall dilate the most, because it exhibits some interesting peculiarities. This superb hall, one of the master pieces of French architecture and sculpture, was constructed under Francis I, on the designs of P. Lescot. The sculptures in high and low relief are by J. Goujon, but the ornaments are by P. Ponce.

Under the regency of Catherine of Medicis, this hall was used for entertainments and theatrical representations. Afterwards, the king's antiques were transported there, and the models of the master-pieces of all Italy, among which were those of the Trajan column, which Francis I, it is said, meant to have cast in bronze to adorn the palace of Fontainebleau. These models and casts, abandoned to damp, were injured by time, and were thrown some years ago among the rubbish of the Louvre.

The tribune, called of J. Goujon, is supported by four cariatides in high-relief, the master-piece of that artist, and perhaps of modern sculpture; they resemble those of the temple of Erectheus, at Athens. The remainder of the decorations, and particularly the great arches supported by columns placed between the windows, were sculptured with the greatest care from the designs of Messrs. Perrier and Fontaine. Some of the flowers and fruits were brought from the church of St. Athanasius, in the rue du Temple; having

been made in the age of Goujon. The figures on the caissons are by Stouf; the Genii conveying the attributes of the chase, above the tribune, are by Callamar; and all the ornaments by Mourit, junior.

The low-relief in bronze above the tribune is by Benvenuto Cellini, who executed it, in the time of Francis I, to ornament one of the rooms of the palace of Fontainebleau. Placed beside the works of J. Goujon, it may shew something of the state of sculpture in France and Italy at the same epoch.

The fine bronze door below the tribune dates from the beginning of the 16th century. The eight low-reliefs which decorate it, adorned the mausoleum of the family Della Torre, at Verona. They are the workmanship of Andrea Riccio, of Padua, called Briosco, an architect and an excellent sculptor and caster.

At the other extremity of the hall, fronting the tribune, is a very handsome chimney-piece decorated with two statues attributed to Goujon; one of Flora, the other of Bacchus.

The distribution adopted for the great museum of paintings and for the Louvre required the construction of a new staircase, which might serve at once for the apartments of honour and for the gallery of paintings. The disposition of the great saloon of exposition and of the gallery of Apollo marked its place decidedly to the right of the vestibule of entrance. It will have, hereafter, a second entrance, under the gallery of the portico which will form the first court of the palace of the Louvre. This staircase has a double

revolution in the part which leads to the apartment of honour, and only a single straight baluster, with landing places, in the part which leads directly to the vestibule which precedes the great saloon of exposition. It is decorated by a Doric order of 22 columns of Flanders marble, the capitals and bases of white veined marble, supporting three arcades, the arches of which in the middle rest on groups of four columns, and those of the sides on pilasters of the same order.

The sculptures which decorate this staircase are almost all ornamental, most of them representing attributes of the sciences and arts, and trophies of war, with small low-reliefs intermixed in the general decoration. These different works are by Taunay. The ceilings have lately been adorned with the following new pictures :—the revival of the Arts, under the protecting looks of Truth, Peace, Commerce, and Liberty; the Genius of the Fine Arts, draws them out of darkness, in one hand he holds his torch, and with the other he draws off the veils with which Night, Fanaticism and Ignorance had covered them; Painting, Sculpture, Architecture, and the Art of Engraving are seen offering to the Genius their respective attributes, these are by Abel de Pujol.—France, under the form of Minerva, protects the revival of the Arts under the Olive Branch of Peace and the light of Genius, by M. Meynier.—The round hall at the end, or commencement of the gallery of Apollo is adorned by 5 pictures, viz: The Fall of Icarus, by Blondel;

Æolus exciting the Winds against the Trojan Fleet, by the same; the Fight of **Hercules** and **Antæus**; **Achilles** in danger of being swallowed up by the **Xanthus**, and **Simois**, irritated at the carnage he made amongst the Trojans; **Venus** receiving from the hands of **Vulcan** the arms forged for **Æneas**; these last three by **Couder**.

This staircase conducts to the gallery of **Apollo**, the entrance of which is by the *salle ronde*, above that forming the vestibule of the gallery of antiques.

This gallery of **Apollo** was constructed under **Mary of Medicis**, and was ornamented from the beginning by paintings executed by **Dubreuil** and **Bunel**, French painters. But having been consumed by fire in 1661, **Lewis XIV** had it re-established. A competition was opened, and **Le Brun** obtained the preference. He divided the vault into 11 principal compartments. In the centre he meant to represent **Apollo** in his car, with all the attributes peculiar to the sun. In the different compartments which surrounded this principal subject, he would have placed the Seasons, Night, Morning, etc. But the works of this gallery were soon abandoned for those of **Versailles**, and **Le Brun** only executed the following pieces: in the oval cartouche, situated towards the north, **Evening**; in the neighbouring octagon, **Night**; at the southern extremity towards the quay, the *Réveil des Eaux*.

In 1764, the use of the gallery of **Apollo** was granted to the Academy of Painting. This company decided that historical painters, on

their admission, should be bound to paint one of the empty compartments. This measure produced the 4 great cartouches which accompany that of the centre; Summer, by Durameau; Autumn, by Taraval; Winter, by Lagrenée; Spring, by Callet. In the oval cartouche, towards the south, is a painting of Morning, under the figure of Castor, by Renou.

Only 8 months of the year are represented in the gold medallions below the cartouches; the 4 others have not yet been executed.

Regnaudin executed the trophy placed on the cornice between the two first windows setting out from the quay, and, following the same side, all the sculpture as far as the young Satyr playing with the Ram, an emblem of one of the signs of the zodiac.

Balthasar de Marsy executed the sculpture with which the rest of this façade is adorned; and on the other side, the ornaments of the middle frame, of which the last figure to the right is a young Satyr frightened at seeing a lobster, and to the left another holding a balance.

Gaspard de Marsy executed all the sculpture to the left of the young Satyr and the Lobster, and also Fame, seated on the cornice of the side which communicates with it to the *salle ronde*.

Finally, Girardon executed the sculpture placed on the rest of the façade, opposite the windows; as also the river seated on the cornice above the window that gives on the quay.

The great saloon of exposition of paintings of the modern school has no decoration.

The great gallery of the Museum is divided into 9 parts, each separated by an arcade

which rests on an ordonnance of 4 Corinthian columns. The three first divisions, on entering by the saloon, contain the paintings of the French school; the three following are appropriated to the German, Flemish and Dutch; the three last to the different schools of Italy.

At the end of the gallery, which is 1332 feet long and 42 broad, is a door which opens into an apartment of the *pavillon de Flore*, where now lodges the first gentleman of the king's chamber.

In these latter times, long discussions have taken place respecting the most suitable mode of giving light to this gallery of paintings. The light from the windows, reflected by the varnish of the paintings, fatigued the sight, and hurt the effect of the pictures exceedingly. But to have had no light but from the ceiling would have made the Museum insupportably dismal. It was at last decided that the 9 divisions should be lighted alternately from the ceiling and from the windows. This arrangement gives a play of light very favourable to the paintings, and has the great advantage of not excluding, in this immense length, all communication with exterior objects.

The Royal Museum of statues and paintings in the Louvre and great gallery, contains above 1500 pictures, and more than 1000 statues, busts, low-reliefs or other precious remains of antiquity in marble or bronze, together with 450 designs of great masters, forming part of a collection of 20,000 designs. To give an adequate description of these multiplied objects of the fine arts would be totally incompatible with the plan of this work; such a description,

however, as stated in the preface, may be had of the publisher of this Guide, in 1 vol. 18mo.

Union of the Louvre with the Tuileries.—When the restoration of the Tuileries and the construction of the gallery were nearly terminated, Lewis XIV, who till then had hardly thought of uniting the Louvre with the Tuileries, undertook seriously to realise the project conceived by Henry IV, of connecting completely the two buildings, so as to make only one single palace. However, the Louvre and the Tuileries having been built originally to be insulated from each other, great difficulties occurred to produce a proper symmetry between them, and a reciprocal dependance of one on the other. The façades towards each other are not parallel, the level of the ground is different, and there is little agreement in the style of their elevation. The most celebrated architects of the time were eager to produce plans in which they concealed more or less happily the local defects; but none appeared satisfactory. Those of Bernini and Perrault had the same fate. Bonaparte, after having ordered the completion of the Louvre, naturally resumed the project of the union. At first it was conceived that, if the lateral gallery were only finished, all irregularities would disappear in the vast extent of one open place. But this gigantic project not being approved by men of taste, he consented afterwards to admit intermediate constructions on the ground which separates the two palaces. It was as a part of the general system of these constructions,

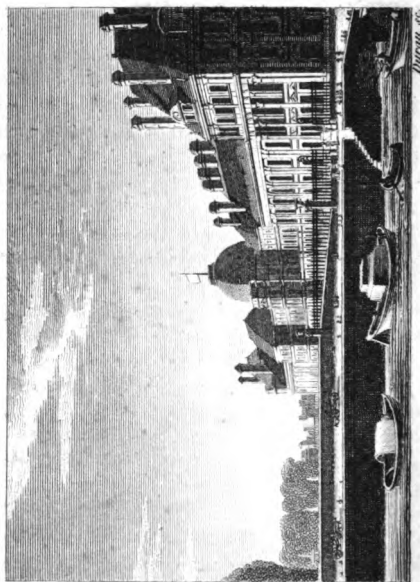
that the Triumphal Arch, in the place Carrousel was erected in 1806. Conceived, in its rich ordonnance, on the model of the antique arches, it was to be supported on each side by an open gallery of arcades, which, turning at right angles, towards the façade of the Tuileries would have embraced the central part of the palace built by Catherine of Medecis, and have separated the original architecture of Delorme from that of Ducerceau, and would also have afforded an approach and passage under cover.

A similar arrangement was to have been made at the façade of the Louvre. A second triumphal arch, in the centre of a transversal gallery, formed likewise a front court; only here the gallery joined on to the projecting buildings which terminate the façade. It appears this plan has not been altered, and is much the same as Lewis XVIII had himself conceived during his exile.

Besides these constructions in front of the two palaces, there is to be a transversal wing or intermediate gallery, which will divide into two parts the immense void that now separates the two palaces. This wing will run across the *place du Carrousel*, in a line with the *rue de Richelieu*, and, by the inequality of its breadth will conceal the difference of the parallelism of the two palaces. It will be pierced below by open arcades, similar to each other, and regularly divided, so that none will mark the centre. On each side, an arcade will answer to the principal axis of each palace. Thus this wing or gallery, which will be of such height that neither the dome of the Tuileries

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PALACE OF THE TUILERIES, (FRONT TO THE GARDEN.)

nor that of the Louvre will be perceived above it, will remove, very satisfactorily, the principal obstacle to the union of the two edifices.

The great court which will thus be formed on the side of the Louvre is destined to receive on the sides those buildings and dependencies which are necessary to a palace. On the side of the river will be the stables; on the other, the orangery.

Among the constructions begun for the union of the Louvre and the Tuileries, the most important, undoubtedly, is the gallery parallel to that of the Museum, now at half its length. The side towards the court is decorated in the same manner as the opposite gallery, with great pilasters and pediments alternately angular and circular. But on the side of the street are only niches, though with the same cornice, same windows, and same arcades. It has one advantage over the gallery of the Museum in being much broader.

This new gallery, passing across the *place du Palais Royal*, over the ground where the *chateau d'eau* now stands, will be connected with the chapel we have already mentioned, which joins on to the corner pavilion of the *Vieux Louvre*. Thus the palace of the French king will at length be terminated; this grand project will receive its complete execution, and the united palace of the Tuileries and Louvre will be the most magnificent residence in Europe.

Garden of the Tuileries.

The garden of the Tuileries contains about 67 acres. In the time of Henry IV it wa

but an orchard and separated from the palace by a street. It was laid out by the celebrated Le Nôtre, in the reign of Lewis XIV., and, as a royal garden and public promenade in a city, is unrivalled, combining two qualities seldom found together, particularly in gardens; unity and variety, contrasted in the most pleasing manner. It is always open to the public till dark, and is the principal promenade of this part of the town. Here the gay world assembles in fine weather, particularly on Sundays, to walk, or sit down and form *conversations*. The fashionable hours are from 3 to 5. A privilege is granted to one particular person to let chairs in this garden, for which the hirer must pay two sous. Hither numbers also resort in the morning to peruse the newspapers, which are furnished by two persons permitted to let them out at the rate of one sous each. A grove of beautiful horse-chesnut trees furnishes a fine shade.

Among the decorations of the garden are many very fine statues, bronzes, and casts, which are distributed with taste and judgment and on a regular plan. On the terrace in front of the palace are eight statues, and two richly sculptured marble vases, placed in the following order, beginning from the side towards the *rue de Rivoli*.

First, a Fawn, by Coysevox.—2nd, a Wood Nymph, by the same.—3rd, a Vase.—4th, a Flora, by Coysevox.—5th, the Grinder, in bronze, by Keller.—6th, Venus squatting on a Turtle, and supposed to be coming out of the water.—7th, a Nymph, by Coustou.—

8th, a Vase.—9th, a Nymph, by Coustou 1710.—10th, a Hunter, in marble, by Coustou. On each side of the grand door is a Lion, in marble. To the right of the same door, in a niche, is a Venus, in marble, copied from the antique. To the left, Mercury, also after the antique. Round the circular basin, on the left, in the grand parterre, is the *Metamorphosis of Atlas*, a colossal figure, by Coustou the elder; then, Boreas carrying off Orithyia; and next to this Æneas, carrying his father Anchises on his shoulders, the master-piece of the celebrated statuary Lepautre. Round the circular basin, to the right the metamorphosis of Daphne, Saturn carrying off Cybele, by Regnaudin; and lastly, the Death of Lucretia, begun at Rome, by Theodon, and finished at Paris, by Lepautre. In the transversal alley of lime-trees, which separates the parterre from the two groves of horse-chesnut trees to the right, a Muse, two Vases, Diana; to the left, Julius Cæsar, two Vases, Hercules. On entering the groves is discovered, in each, an enclosed green recess, surrounded by an iron railing, like all the beds of the grand parterre, and bordered within with beds of flowers; the extremities towards the groves of these pleasant little enclosures are paved with marble, which pavement is, in part, surrounded by elevated semi-circular benches, likewise of marble; before one of these benches, in the grove to the left, is a statue in marble, representing a Fawn carrying a kid, and looking at Apollo and Daphne running before him. In the en-

closure, at the entrance of the grove to the right, Apollo seems to be judging the race between Hippomenes and Atalanta, charmingly executed, by Coustou.

In the other parts of the grove to the right is a group representing Castor and Pollux, by Coustou and Lepautre; a Centaur and Cupid. In the grove to the left, a group representing Bacchus and young Hercules; farther, two Wrestlers, by Mangin; and a copy of the celebrated Florence Wild Boar, finely executed. The two groves are separated by a very wide avenue, facing the centre of the palace. At the extremity of this magnificent avenue is a large octagon basin, round which, towards the palace, are placed ten statues; to the left, Scipio Africanus, by Coustou the elder; two *termini*, representing Spring and Summer; then Agrippina; and, lastly, Silenus. To the right, Hannibal counting the rings of the Roman Knights slain at the battle of Cannæ; two *termini*, Winter and Autumn; a Vestal and a Bacchus; round the same octagon basin, towards the *place Louis XV*, are placed 4 groups: the first to the right represents the Tiber, by Bourdic, Rome 1696; the second, the Seine and the Marne, by Coustou the elder; to the left, the Nile, copied from the antique, by Bourdic; the Loire and the Loiret, by Van Cleve, Paris 1707. At the grand entrance of the garden are Mercury and Fame, seated on winged horses, proclaiming the exploits of Lewis XIV; these two groups, by Coysevox, are finely executed, particularly the horses. Opposite these two groups are two others, at

the entrance of the Champs-Élysées; representing horses tamed, and held by slaves; they were the last production of W. Coustou, and are master-pieces. It is doubtful whether Greece ever produced any thing superior to them.

Upon what is called the *Fer à Cheval*, (horse-shoe) of the terrace, are ten statues representing the Nine Muses, and one of them Euterpe, repeated in a different attitude.

On the terrace towards the river, are 4 beautiful marble vases, and 6 bronze statues:—Antinous; Venus coming out of a bath; the Belvidere Apollo; the Laocoon; Hercules holding his infant son Telephus in his left arm; and a very fine statue of Diana the Huntress. The 4 vases are in the intervals between the statues.

Four vases brought from Marly, richly wrought, are placed at the top of the double flight of stone steps, which lead from the garden to the middle of this terrace. In a niche, placed towards the garden, between the two flights of steps, is a bronze copy of Ariadne, asleep in the island of Naxos, commonly called the Cleopatra. On the top of the steps from the south terrace, conducting to the river, has recently been placed a magnificent lion of the finest white marble, made in Italy, by Franchi, author of the Hall of Animals in the Vatican. Its appearance is striking, and the whole statue weighs 7000 pounds, with its pedestal cut out of a huge block. A similar one is on the opposite steps, towards the rue de Rivoli; these two lions are an exact copy from the famous antique low-

relief in the palace Barberini at Rome.

At the commencement (towards the palace), of the alley of orange trees, is placed a group between 4 beautiful marble vases: the group is commonly called the Papirius and his Mother; but Winckleman thinks it represents the first interview between Electra and Orestes.

At the extremity of this alley is the Meleager, an admirable statue. In the summer, a walk, which runs the whole length of the garden, is decorated with a range of large orange trees, in cases, on each side of it.—Numbers of orange trees, pomegranate trees and oleanders are besides dispersed over different parts of the garden. The view of the garden from the portico of the palace is much admired. After wandering through a vast parterre, enriched with statues, and diversified with fountains and basins of water, the eye glances over the square of Lewis XV, and the view is continued across the beautiful walks of the Elysian Fields, and through the avenue of Neuilly to the triumphal arch, which crowns the summit of the hill, and pleasingly closes the prospect.

The terrace of the garden towards the Seine affords an interesting view of the river; the magnificent edifices of the quai d'Orsay; the pont Royal to the left, and the bridge of Lewis XVI to the right; add to this, the view of the colonnade of the Chamber of Deputies, and the Elysian Fields. On the left side of the semicircular terrace, towards the river, a grove was planted in 1808, and a pavilion built in it in 1811, by Buonaparte, for the private convenience of the Empress Maria Louisa, who,

being then pregnant, used to walk on this terrace and rest and breakfast sometimes in the pavilion; the whole length of the terrace by the side of the river was during that time prohibited to the public; and it has been reported that a subterraneous passage was constructed from the palace to the pavilion; this is a mere fable: such a passage was indeed appropriated to arrive at the beginning of the terrace, and it still exists. The terrace and pavilion have lately been used in the same way by the unfortunate Duchess of Berry.

On the opposite terrace, called the terrace *des feuillants*, a beautiful iron railing, with gilt pike heads, separates the garden, from one extremity to the other, from the noble rue de Rivoli, and the grand street of Castiglione, discovering the place Vendôme, the triumphal column, and the Boulevard beyond.

Formerly the garden was separated from the place Lewis XV by a ditch and draw-bridge, called *le pont tournant*, where now stands the iron railing. The ditch was filled up, and the iron gates substituted in place of the bridge, in 1790. We notice this change because the spot of the *pont tournant* was famous during the revolution, and strangers would in vain search for it.

Palais Royal.

The name of Palais Royal is given to the palace which is the residence of the Duke of Orleans in Paris; and also to the garden and buildings connected with it. Few edifices have

undergone such extraordinary changes in the course of a century and a half. Cardinal Richelieu, little suspecting the future destiny of this palace, began the construction of it in 1629. It was first called *Hôtel de Richelieu*. Being terminated in 1636, under the direction of the architect Le Mercier, it assumed the name of *Palais Cardinal*. After having decorated the interior of this truly royal habitation with all the magnificence which the arts could then supply, the Cardinal left it at his death to the King, Lewis XIII, in 1639, with all the furniture and valuable effects therein, reserving only the enjoyment of it for his life. In 1643, Lewis XIII and the Cardinal being both dead, Anne of Austria, regent of the kingdom, quitted the Louvre with her son Lewis XIV, and established herself in the Palais Cardinal, which then became the *Palais Royal*. At this time was formed the *place*, in front of the palace, in the rue Saint-Honoré. When Lewis XIV attained his majority, he ceded the Palais Royal to his only brother, Philip of France, for life, at whose death, in 1692, he made a complete donation of it to Philip of Orleans, his nephew, afterwards Regent, on the occasion of his marriage with Mlle. de Blois. It is but too well known how this habitation of the princes of the House of Orleans obtained, in 1793, the ridiculous name of *Palais Egalité*. In 1802, it was allotted for the sittings of one of the legislative chambers, called the *Tribunat*, and was then called *Palais du Tribunat*. On Bu-

naparte's being proclaimed Emperor, it resumed the name of *Palais Royal*. It has frequently, however, been said that its proper name should be *Palais Marchand*.

After such numerous transformations, it would be useless to give a detailed description of its primitive general plan. The plan of the principal part of the edifice, however, still presents, as originally, two courts on the same line, formed by a transversal building which cuts unequally two other parallel buildings; only that, in the second court, the building which advanced to the left, towards the garden, has been suppressed, which, therefore, quite changes the first disposition, and deprives the plan of all kind of regularity. In the right wing of the first court was a theatre constructed by Richelieu, capable of containing about 3000 persons. Here Molière's company acted till his death in 1673. Being afterwards ceded to the Opera, it was burnt down in 1763, and again a second time in 1781.

The fire of 1763 having greatly damaged several parts of the first court of the palace, it was decided that its style and decoration should be totally changed. A Doric portico, forming a terrace, was substituted for the building which connected the two wings in front. Three magnificent doors form an entrance into the court, on the three sides of which is a double ordonnance, Doric on the ground story, Ionic on the first floor. The figures which decorate the pediments of the two pavilions towards the *place* are by Pajou. In

the pediment to the left are Prudence and Liberty; in that to the right, Force and Justice. The projection of the façade of the centre, in the interior of the court, is surmounted by an attic and a circular pediment, in the tympanum of which are sculptured, by Pajou, 2 angels bearing a shield with the arms of Orleans.

The vestibule, which separates the two courts, is decorated with Doric columns. To the left is a vast gallery, called *galerie de Virginie*, which, till lately, served as the Exchange; to the right is the great staircase. It is placed in a sort of very elevated dome, decorated with paintings. The twelve first steps lead to a landing-place, where the staircase divides into two opposite flights, terminating in a large landing-place in front of the state apartments. The railing of polished iron, by Corbin, is reckoned a masterpiece of the kind. It is also decorated by two genii, in bronze, each bearing a palm-branch. The state apartments of the prince are on the first floor. They may be seen by an application in writing to the Chevalier Broval; but only when the Prince is absent, which is very often the case.

In the time of Cardinal Richelieu, the garden of the Palais Royal appears to have been very irregular. It was, however, a delightful walk, and, before the revolution, was, in summer, the resort of the best company in Paris. The garden, as it exists at present, was replanted by the proprietors of the buildings in 1799. The circular basin in the centre

was constructed by the orders of the present Duke of Orleans in 1817. It is 61 feet in diameter and 2 in depth, and the elegant *jet-d'eau*, which is supplied from the canal *de l'Ourcq*, rises to the height of 49 feet, and throws out water, in different directions, from a number of spouts placed in a half globe, which produces a charming effect, and much enlivens the garden and the whole edifice. The garden is in the form of a parallelogram, of about 700 feet long and 300 in breadth, and is supposed to contain about six English acres. The walks are well gravelled, and bordered by lime trees planted in 1805. The *jet-d'eau* is situated between two plots of green turf, with parterres of flowers, surrounded by a trellis. The Cardinal de Richelieu had also the project of building symmetrical houses round this spot with 3 principal entrances; the 1st from the rue de Richelieu; the 2nd from the rue des Petits Champs; and the 3rd from the rue des Bons Enfants. The great-grandson of the Regent resumed this plan in 1781; but, in executing it, he made it subservient to one of those pecuniary speculations not exactly princely. By his orders, the architect Louis erected on three sides of the garden the range of symmetrical buildings we now behold; together with a circus in the centre which was burnt down in 1795. The three streets which go round these new buildings exteriorly were formed at the expense of the ancient garden. But the whole was constructed too lightly. Such a plan

should have presented a grand character of architecture, executed with all the resources of art. The decoration, which consists of small arcades, separated by Corinthian pilasters, is as mean as it is badly executed. The delights of this celebrated spot may be extolled, and the general conception praised, but the architecture must always be left out. The same spirit of calculation which presided over this vast mass of buildings, soon turned it into a perpetual fair. Each arcade afforded a space for a shop, and the upper stories were transformed into places for entertainments. It is now one of the most frequented spots in the town, and the general place of resort both for business and pleasure. This part of the Palais Royal no longer belongs to the Duke of Orleans, having been alienated by the late Duke on long leases, in French, *bail emphytéotique*.

The buildings which surround three sides of the garden are 4 stories high, and the number of arcades is 180. The Corinthian pilasters which separate them support an entablature, in the frieze of which are windows. The edifice is crowned by a balustrade adorned with vases directly over the pilasters. The whole circuit of the galleries under the arcades is more than a quarter of a league. Each arcade, from top to bottom, lets for 8000 francs a year, and a shop on the ground floor for 3000. The public cellars are let at an extravagant rate.

These new constructions being intended to coincide with the 2nd court of the palace, a new decoration of the façade towards that

court became necessary, and was begun at the same time. It is not yet terminated exteriorly, but consists of two pavilions, or projections, with Ionic columns, surmounted by a pediment. Interiorly a hall was constructed, by the architect Beaumont, in 1802, for the meetings of the Tribunat. This charming hall is now useless. It is amphitheatrical and semi-circular, like those of the Chamber of Peers and of the Chamber of Deputies. This façade is decorated, above the entablature, with four figures by Pajou, representing Mars, Apollo, Prudence, and Liberty.

The revolution having prevented the late Duke of Orleans from completing the works he had begun, things remained just as we now see them. In order to finish the whole in a proper manner, it will be necessary to resume the constructions of the second court, by building a wing to the left, similar to that on the right, and by substituting a new building in place of the wretched wooden galleries between the court and the garden. This transversal building would connect together, on one side, the two wings of the palace, and on the other, the two long branches of the buildings which border the garden; and each side would correspond in its architecture with the façade opposite to it; the ground-floor, entirely free, would form a vast covered walk, which would also be continued in the court, and be substituted for the apartments that exist at present. This new disposition has already been executed in part, and at the eastern

extremity upwards of 20 columns may be counted, and the beginning of the richly sculptured arched roofs seen. The present decoration of the right wing of the 2nd court consists chiefly of prows of vessels sculptured in relief, with anchors and other naval attributes, in allusion to the office of superintendant of the marine and commerce, held by Richelieu. It is fortunate for the general appearance of this palace, that the elevation of the principal façade on the *place*, called *du Palais Royal*, in the rue Saint Honoré, being symmetrically disposed, gives no reason to the spectator to suspect any of the defects abovementioned. This façade will also acquire more importance when the gallery, which is to join the Louvre to the Tuileries, takes place of the *château d'eau*; as it will then present, on that side, one of the richest points of view.

Every one who has heard of Paris, has heard of the famous Palais Royal; it is, in fact, one of the principal curiosities of this city. In the brilliant shops of the stone galleries, round the garden, is to be found, combined with the utmost elegance and taste, whatever man has been able to invent for the satisfaction of his luxury and pleasures. Here we see crowded together merchandise of every kind, the richest stuffs, most precious trinkets, masterpieces of clock-work, and all the most modern productions of the arts. Here fashion has established her empire; here she reigns over the metropolis and over all France. By the side of magnificent coffee-houses, almost

always filled, are magazines of every exquisite viand an epicure can desire, with confectioners who display every sort of sweetmeat and preparation of sugar. Tailors exhibit clothes ready made, of which the cloth, the cut, and the colour are quite *à la mode*. Money-changers, portrait-painters, engravers, and sellers of china, invite every one to gratify his whims. Astonished and dazzled at the immense display of such splendid articles, strangers should be constantly on their guard in a spot where they will of course be asked a *fashionable* price for every thing they seek to purchase; we would caution them, however, on all occasions to "beat down" (as the phrase is) in bargaining, and they will generally be able to obtain a considerable diminution of the original demand. This caution too is applicable to all the Parisian tradesmen. The cellars situated below are occupied by restaurateurs, coffee-houses, smoaking-rooms and obscene recesses. In the upper stories are other restaurateurs, more splendid *cafés*, little sights or shows, billiard-tables, gambling-houses, and crowds of ladies of a certain description. These unfortunate public victims and votaries of the Paphian Goddess, *filles de joie*, are, like the gaming-houses, regulated by the police. Before they can pursue their wretched avocations, they are obliged to take a licence at an office appointed for that purpose; on the delivery of which the devoted being's name, age, and residence are written in the police book, and once a month she is inspected at her

dwelling by a surgeon, whose duty it is to furnish or withhold from her, according to her situation, a *carte de santé*, or bill of health. If she neglects these preliminaries, and ventures to carry on her calling unlicensed, or unfurnished with the *carte* in question, she becomes liable to bodily punishment, imprisonment, or fine. Whether this system of licensing women of the town can be justified on moral principles or sound policy; whether in checking one evil it does not open a boundless and unhallowed field to the excessive and uncontrolled indulgence of the passions, can scarcely be a question; one thing, however, is certain, that licentious living is no where so prevalent as in Paris, and no where so dangerous in a moral sense, from the sort of fascinating gloss thrown over it. All the senses are roused, all the passions are excited, and a general intoxication of pleasure may be said to prevail in this enclosure of luxuries, which is now become the constant resort of strangers always flocking to Paris; it is the centre of trade, the meeting-point of rogues and swindlers, the abode of idleness and festivity; it is—the *Palais-Royal*. The galleries being sheltered from the weather, and the garden almost always offering a dry or shady walk, have their separate attractions in all seasons of the year, at all hours of the day.

The wooden galleries, which form the entrance of the garden on the palace side, have also their peculiar attractions, and are much more crowded in the evening than those of

stone, particularly in winter, on account of their warmth. Here, in mean narrow shops, 120 in number, are crowded together petty booksellers and milliners, called *marchandes de modes*, and *marchands de nouveautés*, by the side of *artistes décrotteurs*. From the rapacity of the shopkeepers here, this part is nick-named the *camp of the Tartars*. The glazed gallery, adjoining on the side of the rue de Richelieu, bears the name of the *camp des Barbares*. On both sides of it as we have before stated, are ill-famed cafés, billiard-rooms where day-light never entered, and shops of tradesmen who sell ready-made clothes. Below are cellars and smoaking-rooms, with farces and music, in which prostitutes and pickpockets assemble every evening to carry on their respective trades.

There are four subterraneous establishments under the galleries of the Palais Royal, which, in their way, are worth looking at.

1st. *Le café du Caveau or du Sauvage*, near the *Perron*, close by the passage that leads to the rue Vivienne, is spacious, and though, at the moment we are writing, it is unoccupied, and has been so for two months past, yet, as it will probably before or soon after this work comes from the press, be "itself again," we shall proceed to describe it exactly as we saw it in all its glory, and in the present tense.

This very curious establishment, ornamented with an incredible number of looking-glasses, in the evening, when the dinners are over, is converted into a musical coffee-house

till 11 at night. Here the condensed effluvia of meat and drink prevail unchanged through the year. It is called the *Café du Sauvage*, because a man is hired for 6 fr. a night to personate a savage, which he does by grinning and raving, and beating a great drum like a madman, to the infinite delight of the eyes and ears of the double refined spectators.

2nd. Under the peristyle, at the upper end of the east stone gallery, is the descent to the *Café des Aveugles*, (of the blind). The orchestra, which is pretty numerous, is entirely composed of blind men and women, who come every night from the *hospice des Quinze Vingt*s, quite at the other end of the town, entirely by themselves, and return in the same way, after 11 at night. Their vocal and instrumental performances are medley imitations of those at the French opera. This coffee-house is prodigiously crowded in the evening by women of the town.

3rd. Under the eastern stone gallery, No. 116, is the subterraneous coffee-house, late Borell's. It is spacious and neat. It was in this coffee-house that the opulent Lepelletier St. Fargeau, Member of the Convention, was murdered in 1793, whilst at dinner, by a man named Paris, who effected his escape. This is a musical coffee-house, and is attended in the evening by a ventriloquist.

4th. At the extremity of the western stone gallery, and under the glazed gallery, is the subterranean coffee-house, called *le Café des Variétés*; there is an entrance on the right

side of the stone gallery, and another at the end of the same gallery. This is much frequented by both sexes, of almost every description, and is very extensive. The *sinuous* ways and windings of this *café* are so intricate, that, if not fully *au fait* of the place, one may chance to be lost in its labyrinths or find ourselves worse entangled with the *sirens*, of the lowest class, who nightly haunt these lower regions, where "vice to be hated needs but to be seen." Two of the principal rooms here have a small theatre, where short farces are acted gratis till 11 at night, for the amusement of the customers.

The restaurateurs in the Palais Royal, including Beauvilliers in the rue de Richelieu and 6 or 8 others, are, in general, by far the most famous and most frequented in Paris; their larders are the choicest, their bills of fare the longest, and their dining-rooms the most elegant in all Paris. You have in them the choice of more than a hundred dishes, of above twenty sorts of deserts, upwards of twenty kinds of wine, and more than twenty species of liquors. The best are Very's, (which is *very* dear indeed), and the *frères Provençaux*; both in the north gallery.

The coffee-houses form another point of meeting for the multitude, who do not go merely to take a walk, or who choose to recreate themselves after walking. The commodities, as well as the prices of each, are alike in all the coffee-houses of the Palais Royal. Coffee, tea, chocolate and every kind of re-

freshment, are of the best qualities. Half a cup of coffee costs 8 sous, a glass of cogniac brandy 5, a glass of liquor 8, and some dearer; a *carafe* of lemonade, orgeat, or bava-
roise, 15; an ice 20, and a tea breakfast 36
sous.

The coffee-houses of the Palais Royal are most lively and gay in the morning from 9 to 12, and in the evening from 6 till 12. There are likewise on the first floors of several houses of the Palais Royal, some superior smoaking establishments (*estaminets*), where, besides every article sold in coffee-houses, you are accommodated with tobacco, pipes, and segars. - (See *Introduction* for a more particular description of *cafés* and *restaurants*.)

It is customary at Paris to dine so late, that few persons in high or middling life sup. Those that sup in coffee-houses generally content themselves with a milk *bavaroise*, a *carafe* of lemonade or orgeat and a roll, or with a bason of rice milk. A great many of the gentry, and most persons of the middle classes, comprehending the principal number of those that are not of the very first rank and fortune, go to the coffee-houses immediately after dinner, to take their coffee and a small glass of brandy. A great many Frenchmen drink pretty freely of punch, which, in the principal coffee-houses, is made very rich and strong; and here, by the way, we cannot help noticing the erroneous idea entertained of the English in this respect, who are considered to be notorious punch drinkers, and are always so

represented in Parisian caricatures, when, in truth, punch is a beverage by no means the *ton* in London or any other part of England, except among sailors at sea-ports: it is now and then indeed drunk by sober citizens and mechanics, as an accompaniment to their pipes, at the tea-gardens round the metropolis, but never thought of in fashionable or indeed general society in that country.

The first-rate coffee-houses of the Palais Royal sell likewise a great many ice creams and sorbets: it is quite the mode to treat ladies with them. Since the revolution, a great quantity of pale frothy beer is drank in the *cafés* and *estaminets* of Paris, except in those of the very first rate. The price is generally 8 sous a bottle. There are two renowned shops in the Palais Royal, at the opposite extremities, for selling eatables, where every luxurious production of nature, every combination of the gastronomic art, solid or liquid, may be had: the one near the rue Vivienne is called the *gourmand*; the other near the French theatre is kept by *Chevet*.

The gaming-tables are on both sides of the Palais Royal: after having ascended a staircase, you are introduced into an antichamber, where several hundred hats, sticks, and great coats, carefully ticketed, are arranged, under the care of two or three men, who generally receive one or two sous from each owner, but have no right to demand any thing. From the antichamber you enter into various large and well-lighted rooms, all equally well at-

tended, and containing a vast crowd of persons, seated and engaged in gaming. The tables are licenced by the police, pay to it *six millions* annually!! and are under its immediate inspection; they are well regulated for what they are. The bank pays in ready money every successful stake, and sweeps off the losings with wooden instruments, called *rateaux* (rakes), shaped like a garden hoe, regardless from whence they come or how they are obtained! Of what import indeed is it to the bankers or their myrmidons how many domestic or moral ties are violated, how many duties neglected, how many suicides committed, if they gain the yellow glittering gold,

“ Which makes black white,
Foul fair, wrong right?”

When they pour out their rich libations of Champaign and Burgundy, do they ever think of the widows' tears with which they are purchased? When they revel in their lusts and luxuries, do they remember the mendicant and starving orphan, at whose expense and suffering they are enjoyed? When they repose their bloated forms on beds of down, do they dream of the miseries their vile and tempting traffic has made? No! but still the blight and the mildew, and the bitter curse of the wronged and wretched hang on their ill-gotten gains, which seldom prosper even through a single generation! Formerly, indeed, these houses were obscure and mysterious, now they are splendid and public; their satellites were once despised even by gamblers

themselves, now they rival in brilliant dress and insolence of manners the most happy of the fleeting attendants on the wheel of fortune. Sanctioned and protected by, what we cannot help terming, the ill-judged policy, in this respect, of the law, instead of being timid and submissive, these fellows are now ridiculously haughty and consequential, though the "mark of the beast" is still evidently stamped on their visages. Authorised by government, they are bold and insolent, consider themselves as a dependance of the state, and hold a kind of display of power arranged like some regular office; they have their inspectors, under-inspectors, secret-inspectors, and other officers in subaltern stations, known by the names of *tailleurs*, *croupiers*, *bout de table*, *messieurs de la chambre*, etc.

When an unexperienced stranger enters such a house to play, he will soon find near him some obliging men of mature age, bearing an air of prudence, sagacity, and protection; who, in an unaffected way, proffer advice about the game. As these philanthropic advisers perfectly understand *their* game, if their *protégés* lose, the mentors vanish, but if by accident they win, the kind instructor comes nearer, congratulates the happy player, insinuates that it was by following such good advice fortune smiled on him, and finally succeeds in borrowing a small sum of money on honour, which is sure to remain an honourable pledge to all eternity. Many of these cosmopolitan loungers have no other

mode of living. Others play for a trifle, and correct the strokes of adversity by appropriating to themselves a large winning stake which chance may throw in their way in a moment of confusion. In the most splendid of these houses in this quarter, viz: No. 154, are rooms with commodious sofas, which are humourously called rooms for the wounded: it was in that house the late Marshal Blucher won and lost very heavy sums. While we are on this subject we may notice two other gaming-houses of a still superior kind in point of accommodation and all that fascinating shew and style of artful attraction, so adapted to catch the young and unwary in the toils of ruin. The first and most select in every respect is in the rue Grange Bateliere, called the *salon des étrangers*, where none are admitted but by introduction. Dinners, suppers, and costly wines to stimulate the passions, are here all brought into play for the grand object of the establishment.*

* The subjoined particulars have been communicated to us by a subscriber, and as *good living* is recommendable, we shall insert it as a *guide* for our readers of *taste* to where they may not only singly, but in parties, gratify their various *gouts* in every shape, by giving previous notice of their intention. "There are few who have not heard of Robert, the famous Restaurateur, and the establishment in the rue Grange Bateliere, which is now conducted by Mr. Lointier his successor. The sons of Epicurus speak with extacy of the excellent dinners they have enjoyed in this same house, independently of those given by the Directors. Persons accustomed to high life and to pay liberally, would in vain seek at Very's, Beauvilliers', frères Provençaux, etc., for such

The next in repute, but which is rather easier of entrance, not requiring a formal introduction, is in the rue de Richelieu, known by the name of *Frascati*. At this "hell" (we hope we shall not offend "ears polite"), the company is choice of the sort, and they give *petits soupers*, and *grands soupers*, and, moreover, favoured ladies are admitted, of whom it is but justice to say, they are the least evil there in the way of expense. The license money paid by these gambling houses has lately been consigned by government to the city of Paris.

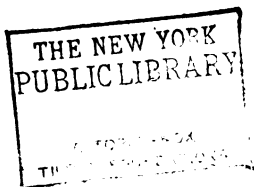
Many remarkable events have been acted in the *Jardin du Palais Royal*. The earliest revolutionary meetings, in 1789, were held here and the tricolored cockade adopted. In May, 1791, the Pope's effigy was burnt here, and in July, 1792, that of the Marquis de la Fayette,

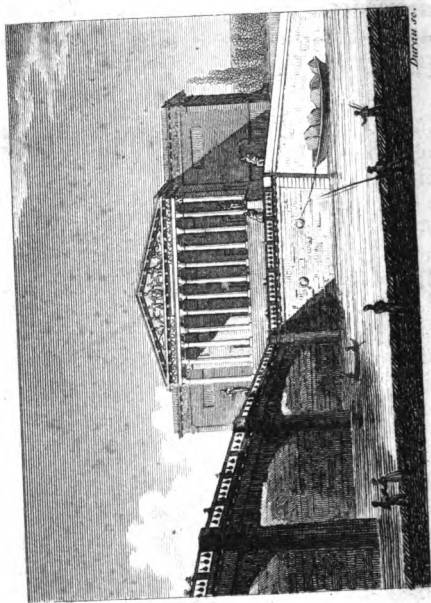
a combination of style and comfort in dining as exists in this establishment, where every dining-room is contiguous to a fine saloon, whose folding doors are thrown open when dinner is served. The neat and well-dressed servants are directed by a steward, who saves trouble to the guests by carving up every piece. M. L. is not merely a maker of dishes and director of dinners, but a maker of cooks also, who are most ably educated by him in that profound art, preparatory to their taking the direction of the tables of monarchs and other high personages in their respective countries. His cellar also is stored with the choicest wines of every description, and his visitors are of course of the most respectable class." Thus far says our correspondent. For ourselves, we can only add we have dined there, and we would recommend to our high-seasoned readers to go and dine there likewise; in doing which they will find ample apology for the introduction of this *piquant* article.

then commander of the national guard: M. d'Espremenil, a councillor of the parliament of Paris, at the same time, was thrown into the basin, then in the centre of the garden. A figure made to represent a member of the jacobin club, was burned here on the 26th January 1795, and its ashes afterwards deposited in the common sewer of Montmartre, with the following inscription: *Panthéon de la Société des Jacobins.*

The concourse and variety of people in the Palais Royal is never at an end; its walks are the most crowded as well as the most lively of any of the places of resort in this city. The gardens of the Tuileries, the Luxembourg, the Boulevards, in short, none of the promenades are to be placed in comparison with the constant number of promenaders in the Palais Royal.

We here close our description of this too fascinating place, which is to Paris what Paris is to any and every other metropolis in the world, the *ne plus ultra* of pleasure and of vice; of delight and of depravity. In the little world of the Palais Royal, every thing to improve or debase the mind, every thing to excite admiration of the ingenuity of man on the one hand, and his weakness and worse than folly on the other, are here assembled in strange and perplexing contrast. It is a sort of prism, in which all the various colours and hues of human life are displayed as in a kaleidoscope, in a thousand fanciful and ever changing forms. Finally, it is a place in which





PALACE BOURBON OR OF THE DEPUTIES.

those who live for animal enjoyment only, or have strength of mind to play always the philosopher, might pass their entire days with ample food for their respective gratifications.*

Palais Bourbon et Chambre des Députés (Palace Bourbon and French House of Commons).

[Place Bourbon.]

This palace, the property of the Prince of Condé, owes its primitive construction to Louise-Françoise, Duchess-dowager of Bourbon. It was erected in 1722, from the designs of Girardini, an Italian architect; continued by L'Assurance, a pupil of J. H. Mansard, and successively enlarged, during nearly half a century, by Gabriel, Barreau, Charpentier, Belisart and others. In consequence of these augmentations, the hotel de Lassay became joined to the primitive palace, so as to form only one body of buildings, in the interior of which the princes of the house of Condé had united with the utmost convenience and neatness of distribution every elegance of decoration and luxury of furniture. Though not completely terminated in 1789, it had already cost near a million sterling. Its superficies is about 1478 toises, or 8868 feet. The position of this edifice on the banks of the

* At the end of the PARIS DIRECTORY, our readers will find an accurate account of the various little retreats sacred to *Cloacina*, distinguished by the appellation of *cabinets d'aisance*, which name is displayed in large letters in front of each establishment. There are two in the Palais Royal.

river, facing the Tuileries and the Champs-Élysées, made it a country villa almost as much as a palace in town. Its aspect to the river was composed of two pavilions in length, symmetrical in their dimension alone, and formed each simply of a ground-floor. But, when Lewis XVI ordered the bridge which bears his name to be constructed opposite the first of these pavilions, the lower part of this pavilion was no longer visible, and at a distance seemed to be buried. The minuteness of the general ordonnance became still more striking; and most probably the Prince of Condé himself would have felt the necessity of constructing, opposite the end of the bridge, a frontispiece in harmony with the situation.

When the revolution took place, the Palais Bourbon was one of the first that was plundered, and it remained without any destination till the council of 500 was established in it. It was afterwards occupied by the *Corps-Législatif*. In 1796, orders were given by the government to construct a hall of assembly in the pavilion which faces the bridge. But the attic, which was raised on the ordonnance of that pavilion, raised its mass a little, without rendering it much better. In 1807, the necessity was felt of giving a different character to this façade, and the beautiful peristyle was erected by Poyet, which now serves as a perspective to the bridge, and as a counterpart to the church of La Madeleine. The other part, which is situated to the left of this, and which especially comprises the hotel de Lassay, serves as the habitation of the Prince

of Condé. This latter we shall now describe.

On the side of the rue de Bourbon is an avenue, 270 feet in length, which serves as an entrance; it terminates in a court 174 feet in length, and 126 in breadth. The entrance to the apartments of the prince is by a flight of steps. Formerly, nothing could exceed their sumptuousness; mirrors, gilding, paintings in fresco, and the most precious furniture ornamented every part; at present they are only remarkable for the beauty of their proportions and their convenience, and for fine chivalrous recollections of the most heroic French valour. In the bed-room are two pictures, representing the battle of Rocroy, where the great Condé commanded, by Casa-Nova, and the battle of Nordlingen, by Lepaon; on the mantel-piece are the busts, in bronze, of the great Condé and of Turenne; there is also a portrait of the Prince of Condé, at the age of 22, when he gained the battle of Rocroy, and another when he was more advanced in years: also a superb piece of furniture, containing a mineralogical collection, given in 1772 to the Prince of Condé, by the King of Sweden. In the billiard-room are two pictures, representing the battle of Fribourg, by Casa-Nova, and that of Lens, by Lepaon, with superb hangings of Gobelin tapestry, representing the anger of Achilles. One of the chimney-pieces is adorned with a statue of the great Condé, of small proportion, throwing his general's staff into the lines of Fribourg, and with one of Marshal Tu-

renne. On the second chimney-piece are the chevalier Bayard and the *Connétable du Guesclin*. In another saloon are, also on the chimney-piece, busts in white marble of the great Condé and of Turenne, by Coysevox; and in the corners, those of the late prince, and of his son, the Duke of Bourbon, by Desseine. The garden, composed of parterres, bowling-greens, and bowers, is terminated by a terrace 1500 feet in length, looking over the Seine, and presenting very rich and varied views of different parts of Paris, of the palace and garden of the Tuileries, the *place* Lewis XV, the Champs Elysées, the road to Versailles, Chaillot, Passy, and Auteuil. At the extremity of this terrace, on the side of the Invalides, are some small apartments with a plantation apart, in the English style. The offices of this palace form 10 courts surrounded by buildings, containing all the conveniencies necessary for the service of the prince, and for lodging his household. The magnificent stables will hold 250 horses.

Chamber of Deputies.—We have already mentioned in what manner one of the pavilions of the Palais Bourbon, after having been enlarged and embellished, was appropriated to the sittings of the Legislative Body. In 1814, after the king's restoration, His Majesty entered into an arrangement with the Prince of Condé, by which that part of the palace, now called the Chamber of Deputies, was ceded for that purpose, to the government or nation for ever. The entrance, from

the rue de Bourbon and the place, is one of the most magnificent in Paris. It consists of a great door, accompanied on each side by a colonnade of the Corinthian order. Such a vestibule announces a rich and spacious edifice. The first court, 280 feet long by 162 broad, only corresponds in its dimensions, the buildings with which it is surrounded being devoid of character. The cornice corresponds with that of the second court, or court of honour. This second court is 140 feet long, by 96 broad, and presents a fine assemblage of porticos and masses, well distributed. At the extremity is a portico adorned with 8 Corinthian columns, which was formerly the principal entrance into the Chamber. The two figures on pedestals before the interior portico are Minerva, by Bridan, jun., and Force, by Espercieux. The two figures supporting the dial are by Fragonard. On one side of this court is the Hall of Victory; on the other that of Peace.

The magnificent peristyle, facing the bridge, is composed of 12 insulated Corinthian columns of fine proportion, surmounted by a triangular pediment by Fragonard, representing Law, seated between the two tables of the Royal Charter, and leaning on Force and Justice. To the right, Abundance comes forward, under the auspices of Law, and is followed by the Arts and Sciences. The angle is occupied by the figure of the Rhone. To the left, Peace brings back Commerce, under the figure of Mercury. Behind this group are two rivers, representing the Seine and the Marne min-

gling their waters. The figures of Law and the Rivers are 22 feet long; the others only 14. The wings given to Law, mark the rapidity of its actions; and the bird of Minerva, placed on the throne of Justice, indicates that wisdom is inseparable from it. The two figures erect on the stylobate of the great order are Minerva, by Rolland, and Themis, by Hondon. The 4 seated on pedestals are, to the extreme left, Sully, by Beauvallet; to the extreme right, Colbert, by Dumont; between, l'Hôpital, by Deseine, and d'Aguesseau, by Foucou.

The chamber is of a semi-circular form, lighted from the roof, and disposed like an amphitheatre, in which the members sit. This form, which has also been adopted in the Chamber of Peers, seems to be considered the most convenient. In the centre of the line of the semi-circle is a wide recess, in which is the seat of the President, decorated with the busts of Lewis XVI, XVII, and XVIII, by Deseine. Six niches, 3 to the right and 3 to the left of the President's recess, are occupied by the statues of Lycurgus, Solon, Demosthenes, Brutus, Cato, and Cicero. The seat and desk of the President are of mahogany; the tribune of the speakers is placed at the bottom of the platform, on which is the president's seat, and is adorned with a low-relief, by Lemot, in which are two figures seated, representing Clio, the muse of History, and Renown. They are of white marble on a ground of porphyry.

The seats on which the members sit are all semi-circular, and face the president: the rails

or barricades which contain them are of marble. The members do not rise and speak from their places, but are obliged to cross the floor and ascend the very handsome marble rostrum which we have described. Two benches in front, covered with blue, are appropriated to the ministers. Those in which the public are admitted are placed above an Ionic ordonnance, in stucco, imitating white marble veined, which goes all round the circular part of the hall, and is composed of 30 columns and as many pilasters. The vault is richly decorated with caissons, in which are painted figures and ornaments. The walls are ornamented moreover with plates of copper gilt. The two great doors are of mahogany decorated with gold stars; the door-posts are of marble richly sculptured; finally, the pavement, in compartments of marble, is adorned with allegorical attributes.

Formerly, the principal entrance into the Chamber was on the side where is now the President's chair; but this has been suppressed since the construction of the peristyle facing the bridge, and between this peristyle and the former façade, have been formed two rooms, called *salle des gardes* and *salon du Roi*. The *salle des gardes* is richly decorated with paintings and sculptures from the designs of Fragonard. The two low-reliefs on the supports of the vault represent Henry IV distributing recompenses to warriors and agriculturists; and Francis I encouraging the sciences, letters, and arts. The decoration of the *salon du Roi* is formed by 12 Corinthian pilasters, regularly

disposed on each side of the doors and windows, and supporting a vault charged with ornaments. On each pilaster are painted war-like ensigns. Above the windows are figures of Fame, holding crowns. In the archivolt are the names of all the battles in which the French armies were victorious since the Revolution. There is also in this saloon a full length picture of Lewis XVIII, and another of the Duchess of Angoulême, by Gros, both very like. On the mantel-piece is a very splendid clock, by Lepaute, the best clock and watch maker in Paris. Wisdom is represented showing the hours to Time. The hours turn round, and on coming under the pointed instrument held by Time, the clock strikes. It cost 3000 francs. In this saloon is to be seen the chair on which the king takes his seat when he opens the session of the two chambers; it is that once used by Bonaparte, only the eagles have given place to *fleurs de lis*, and the foot-cushion is quite new. On the splendid staircase, between the *salle des gardes* and the chamber, which leads to the gallery or tribune for spectators, are two groups in bronze, one of the Laocoon, the other of Arria and Petus, both cast by Keller in the time of Lewis XIV.

In the hall called *des Conférences* are 5 fine pictures of modern French artists: the Death of Socrates, by Peyron; Pericles and Anaxagoras, by Belle; Hero and Leander, by Taillasson; OEdipus and his daughter, by Thevenin; Philoctetes, by Lethiers.

There are several other halls and apart-

ments in this palace of the deputies, for different purposes; for the *bureaux* or committees of the chamber, for a library, and for the accommodation of the officers of the chamber. The embellishments of this part of the Palais Bourbon have cost within these last 10 or 12 years above 3 millions of francs, (120,000*l*.)

The Palace and Chamber of Deputies may be seen every day; during the sessions tickets to hear the debates are to be had by writing to *M. le Questeur de la Chambre des Députés, au Palais-Bourbon.*

Palais de l'Elysée-Bourbon,

[Rue du faubourg St. Honoré, corner of Place Beauveau.]

This hotel was constructed in 1718, for the Count of Evreux, by the architect Mollet, and bought by Madame de Pompadour, mistress of Lewis XV, who lived in it. After her death, Lewis XV purchased and appropriated it for extraordinary ambassadors. In 1773, it became the property of M. Beaujon, a famous banker, who improved and adorned it greatly; the Duchess of Bourbon possessed it after his death, and named it Elysée-Bourbon, but in 1792 it became national property. In 1800, it was sold to some managers of public festivities, and was for a few years used in the way Tivoli and other public gardens are now; there was a restaurateur, a billiard-room, a coffee-house, and rural amusements in the garden, with fire works and other similar sports. In 1804, it was sold to Murat, and af-

ter his departure for Naples came into the hands of government, and was inhabited by Bonaparte several times before his abdication. He returned to it after the battle of Waterloo, and there ended the disastrous scene of the *cent jours*. In 1815, it was occupied by the Emperor Alexander and by the Duke of Wellington, and in 1816 was given by the king to the late Duke of Berry. The exterior architecture is that of a splendid hotel, and is as elegant as simple. The principal entrance is towards the rue du faubourg St. Honoré, but it has an outlet from the garden into the Champs-Élysées.

The garden, one of the largest in Paris, is charmingly laid out in the English taste. In the middle is a beautiful bowling-green, sloping down to a handsome piece of water by a gentle descent, and surrounded by large trees overshadowing delightful walks on both sides.

Interior of the palace.—If any thing can justify the exaggerated title of Elysium, long since given to this mansion, it is the beauty of its situation, the charming scenery of its garden, and especially the happy distribution of the interior, which, equally tasteful and sumptuous, seem all intended for enjoyment.

The late Duke of Berry allowed, in the most liberal manner, the view of this palace to strangers. To get admission at present, it is necessary to write to the Count of Nantouillet, first *écuyer* of the late Duke, at the Elysée-Bourbon, for a ticket of admittance, which is generally sent in answer a few days after; it is good for four persons.

Visitors are successively introduced into the apartments of the late Duke; the apartments of honor and those of the Duchess; and finally her winter apartments.

Apartments of the late Duke, on the ground floor.—They are the least splendid, though elegantly furnished, in a good manly taste, without ostentation; but are the most valuable from the choice collection of fine paintings they contain. From the antichamber they succeed each other in the following order.

Salon feuille morte (dead foliage), so called from the colour of the tapestry and draperies.

A dozen pictures of the Flemish school adorn this room, amongst which we recommend to the visitor a Tavern Scene, by Teniers, which for nature, warmth of colouring, real and unexaggerated expression, ranks amongst the first compositions of this painter; it is on the left side of the door on entering.—A Chase, by Wouvermans. Liveliness, boldness of drawing, expression, and natural vivacity of colouring and composition recommend this picture to the amateur.

Crimson saloon.—Furniture, crimson silk, gilt panes. Some very good pictures of the Flemish school adorn this room, amongst which may be remarked, a Fair in a Village, by Wouvermans; the more remarkable on account of its being out of the general system of this painter, and from its rivalling, in the vivacity of composition, the excellent grouping of the figures, and in the genuine expression, the pictures of Douw and John Steen, considered as masterpieces in this style.

Bed-room.—This room is hung with green silk, the bed, of mahogany, hung with the same. The farther we advance into the interior of this apartment, the more we are struck with the numerous paintings it exhibits. We shall only notice a picture of John Steen, to the left of the bed, which, from its great size and pre-eminent qualities, ranks amongst the masterpieces of that painter.—Two small pictures by Mieris, representing Children playing, deserve attention by their brilliancy of colouring, and exquisite execution.

Toilet room.—This room is also hung with green silk, furniture covered with the same. The most remarkable pictures are: a Portrait of a Lady holding a pallet in her hand, by Mieris, which is like a miniature from its high finish, but is far superior in expression.—A picture of the conclusion of the peace of Munster, remarkable for the numerous and expressive figures, all portraits; an engraving of which near it gives the proper explanations.

Library.—Tapestry, green silk; furniture lined with the same. The books are disposed on shelves, and a gallery goes round them in the upper part of the walls, so that they do not take up any of the room; the lower part of the room is furnished with canopies and pictures, the most remarkable of which are: two admirable effects of Light, by Schalk and G. Douw.—A Naval Fight, by Backhurzen, and some horned animals, by P. Potter. On the the mantel-piece is a most neat and elegant clock, on a car drawn by cupids, and two antique Etruscan vases.

Silver Saloon, so called from its furniture being white with silver-like ornaments; the tapestry and the lining of the furniture is lilac, with silver borders. The masterpieces of painting which adorn this elegant room would require too long a description to do them justice; their profusion and excellence will strike the observer, who will notice insides of churches, by Neefs, subjects of Mieris, landscapes of Ruysdael and Van Berghem, pictures of John Steen, and dead animals by Weenix; all of admirable composition and execution.

Apartments of Honour and of the Duchess, on the ground floor.—These apartments join those of the late Duke by an antichamber.

Small dressing-room, hung all over with white plaited muslin, stitched with white flowers; furniture in citron wood. A most magnificent portable looking-glass.

Great saloon, furnished in a most costly and tasteful manner; furniture and panes richly gilt over; curtains in green Lyons silk, with very rich flower borders; furniture lined with silk Beauvais tapestry, representing landscapes. Amongst the objects of luxury which decorate this splendid saloon, will be noticed a service in Sevres china and gilt plate. Next, kept under a glass cover, on the centre table, white Sevres vases, adorned with flower paintings; and a fine clock with gilt figures, representing the oath of the Horatii.

Bed-room.—This room rivals the preceding in richness, and surpasses it perhaps in elegance. The bed is gilt over; curtains of lilac

silk, with the most tasty ornaments. The tapestry is of the same colour and stuff, and the lining of the furniture also; the ornaments of which are as rich, as elegant and tasteful. A vase of Sevres china of a large size, and a most beautiful painting adorns the mantel-piece, with rich and elegant clocks. But what strikes the visitor most, and excited, during the last exhibition of the products of French industry, the admiration of all Paris, is the splendid cradle of the young princess, Mademoiselle de Montpensier. It is in the form of a shell or boat, in mahogany, with carving richly gilt; the taste and magnificence of it are admirable.

Green saloon.—Green tapestry. We observe in this saloon a *nécessaire* in Sevres china, given by the King to the Duchess, and representing in cameos the events of her arrival and nuptials in France; it is an elegant trifle of the neatest and most exquisite workmanship.

These apartments are used for reception-rooms, and are inhabited in the summer by the Duchess, being on a level with the garden. During the winter, her Royal Highness lived in the following rooms, on the first floor, in which we shall not find the sumptuosity of the former, but a degree of elegance and comfort which will enhance their merit, at least in the eye of English visitors.

Antichamber.—It is decorated with a fine picture in full length of the Duchess, by Hesse; it is admired for the likeness and perfect execution of the dress, being that of her wedding

day.—A Nun condemned to die in subterraneous prison, by the Inquisition, and already descended into the fatal cave; remarkable for the fine effect of light and the forcible expression of the figures, by Forbin de Janson.—A portrait of the Duke on Horseback.

Billiard-Room.—Nothing remarkable.

Saloon of reception.—Richly hung with green silk; lining of furniture the same.

Duchess' bed-room.—This elegant room unites costliness to simplicity and comfort. It is hung all over like a tent up to the ceiling, with yellow plaited silk, embellished with crimson ornaments. The posts of the tent are gilt spears, joined together in the centre of the ceiling. The bed is of solid mahogany with gilt ornaments and corresponds to the richness of the tapestry and furniture.

Duchess' library.—Of a round form, shelves and closets in mahogany, a looking-glass with green silk plaited curtains behind. Arm chairs and canopies, in mahogany and green morocco. The decoration and furniture of this room are of a chaste and convenient style.

Boudoir or toilet-closet.—This is but a kind of lobby between the preceding and next room; it is lined all over with white plaited muslin united by crimson ropes. Some very valuable pictures on Sevres china, perfectly suitable to the purpose of this little room, adorn its walls: they are of the richest and most exquisite workmanship: and one representing the mistress of Titian, by Mad. Jacquetot, offers the *ne plus ultra* of this kind of painting.

Small sitting-room of the Duchess.—This apartment is solely intended for comfort and recreation; it is lined with green plaited silk all over the walls, with curtains of the same, and adorned with the best pictures of the modern French school, selected with knowledge and taste. The two pieces of Bonnefond, representing a mendicant and his daughter and a gauze-seller, are masterpieces for their high finish, the vivacity of the colouring, and the true imitations of nature.

Strangers will be highly delighted with the view of this sumptuous, elegant, and comfortable mansion; in which they will admire an assemblage of all that the fine arts can produce for the complete gratification of taste.

This palace has had a remarkable and singular destiny, that in having belonged to many different persons, all the successive alterations made in it, instead of deforming it, have, on the contrary, only served to embellish it.

But, alas! while we were completing the description of this earthly Elysium, how little did we expect that we should have to record that its late royal possessor perished by the hand of a vile assassin! The Duke of Berry having quitted the Elysée-Bourbon along with the Duchess, in the evening of the 12th of February 1820, in order to witness the performance at the Opera-House, in the rue de Richelieu, was there assassinated on returning to his carriage at 11 o'clock, by a wretch named Louvel, and expired during the night, in one of the

rooms of the Opera-House, to which he had been conveyed immediately after the blow.

" Oh! where was Pity with her shield to save,
And Mercy, that good angel of the brave,
When the foul wretch, whose name itself shall be
Its bitterest curse, a lasting leprosy,
Pierc'd to the heart of him with ruthless blade,
Who on his death-bed for that murd'rer pray'd?"
LAKE'S *Monody*.

Palace of the Luxembourg, or of the Chamber of Peers,

[Rue de Vaugirard.]

This palace, from the model of the palace Pitti, at Florence, was built by Jacques Desbrosses, for Queen Mary of Medicis, on the ruins of the Hotel de Luxembourg, which she purchased in 1612, for 90,000 francs. Few palaces have so often changed masters. Left by Mary of Medicis to Gaston de France, Duke of Orleans, her second son, it assumed the name of Palais d'Orleans. It was successively occupied by Mlle de Montpensier, and the Duchess of Guise, who ceded it to the king in 1694. It was afterwards inhabited by the Duchess of Brunswick, and by Madame d'Orleans, Queen dowager of Spain, after whose death having returned into the domain of the crown, Lewis XVI gave it to his brother, Monsieur, now Lewis XVIII, who, on his restoration, appropriated it for ever to be the palace of the Chamber of Peers. Having been long deserted, at the beginning of the last century,

this edifice stood in need of considerable reparations, which were effected from 1733 to 1736. Abandoned again during the first years of the revolution, it was afterwards converted into a prison, and suffered every sort of degradation; but was partly repaired about 1798, when the Directory was established in it. After the installation of Bonaparte's senate in this palace, the reparations and alterations were carried on with fresh activity, under the direction of the late M. Chalgrin, architect, which embraced in a complete system of embellishment, the whole of the buildings, the garden, and their dependencies.

The palace of the Luxembourg holds in Paris the first rank after the Louvre; and will always have this advantage over it, that it was conceived and executed by the same architect, and has long been completed in all its parts. Excepting the palaces of sovereigns, it would be difficult to find in Europe a more finished edifice. Bernini candidly avowed he knew none better built or more regular.

The plan of this palace presents an extent of 360 feet in length, and 300 on the two façades of the rue de Tournon and of the garden. With the reserve of the body of the building to the garden, this plan forms almost an exact square, of which all the parts agree, an advantage rarely found in great edifices.

The simplicity of the plan corresponds with its regularity. It consists of one single vast court, surrounded with porticos, and flanked with four masses of buildings called pavilions.

The only irregularity is occasioned by the projection of the two pavilions at the bottom of the court, beyond the wings of the lateral porticos. The particular merit of the façade towards the rue de Tournon, consists in the disposition of the two pavilions, and of the cupola which rises above the door; in the happy agreement of these pyramidical masses, and in the manner in which they are connected by the two terraces. This façade is connected with the body of the house by two wings one story high. Four large square pavilions, the roofs of which rise in a point, stand at the corners of the principal building, which is two stories high. These enormous pavilions, with their ponderous roofs, so common in the architecture of the 16th and 17th centuries, derive their origin from the massy towers which flanked the ancient Gothic castles. In the interior is a square court, surrounded by arcades, some open, others closed. Three orders of architecture decorate this edifice; but what is most striking is the style of bossages with which all the orders, the walls, the stories, and all the ornaments are covered. This style of decoration was imitated from the palace Pitti at Florence, the country of Mary of Medicis; and the Luxembourg palace is the only one of the kind in Paris. On the ground-floor is an order called Tuscan, with coupled columns or pilasters, some of which have a strange appearance, inasmuch that an English gentleman once said, they put him in mind of a great pile of *Che-*

shire cheeses. On the first floor is an order with Doric capitals; on the second, with Ionic. The pediment on the side of the court is adorned with an allegory relative to Commerce, sculptured by Durell; but the author of the four figures placed below is not known. Towards the garden is a sun-dial, supported by figures in high-relief, representing Victory and Peace, by Espercieux; Force and Secrecy, by Beauvallet; the two figures let into the back part are Vigilance and War, by Cartellier.

This palace has the great advantage of being separated on all sides from every other building. It was entirely new scraped and refitted about 15 years ago, under the direction of Chalgrin, who also constructed the two handsome iron railings on each side, in the rue de Vaugirard; but the principal improvement which he made was to suppress an ugly heavy staircase that occupied the vestibule. In place of it, he erected the magnificent staircase in the right wing of the court, certainly one of the finest in Paris. On each side of the steps which lead to the first floor, reigns a grand stylobate, on which rests a fine Ionic ordonnance of 22 columns, surmounted by an entablature which supports the vault. Each intercolumniation, not occupied by a window, is ornamented with a statue or a trophy. The vault is decorated with caissons, and at the two extremities are two low-reliefs, by Duret; one represents Minerva, the other two Genii offering crowns. The statues of the French generals, which

ornament this staircase are: Desaix, by Gois, jun.; Caffarelli, by Corbet; Marceau, by Dumont; Joubert, by Stouff; and Kleber, by Rameau. The trophies are by Hersent. At the bottom of the staircase is the charming group of Cupid and Psyche, by Delaistre.

The principal apartments on the first floor are the Hall of the Chamber of Peers, that of the *Réunion*, which precedes it, and that of the throne, which follows it.

In the *salle de réunion* is a grand allegorical painting, by Regnault, the subject of which is the return of the King, and a fine portrait of Lewis XVIII, by Lefebvre. Above is a *grisaille*, in which Saint Lewis is represented fighting the Infidels, by Gallet. The ceiling is by Lesueur, a living artist.

The hall of the Chamber of Peers is semi-circular, and its diameter is 77 feet or 25 metres. A fine Corinthian ordonnance, each intercolumniation of which is decorated with a statue of a legislator of antiquity, in plaster, supports a vault, in which are represented civil and military virtues, by Lesueur. In the middle of the line on which this semi-circle rests, is a recess, in which the same ordonnance reigns: this is the place for the president, secretaries, and clerks. The assembly, arranged in an amphitheatre, occupies the circular part in front of the president; the person who speaks stands at the bottom of the platform, near the clerks. By this position, all the auditors, being at an equal distance from the orator, can hear his discourse equally

well. All the walls of this hall are of stucco, imitating white marble veined, and the columns are of stucco similar to white statuary marble. This unity of tone produces the best effect, and presents a noble simplicity, with the gravity of style suitable to the place.

Above the desk of the president are two low-reliefs in *grisaille*, by Meynier; one represents Justice and Force, the other the Arts and Commerce.

The sculptures which decorate this hall do honour in general to the French school. The statues placed in the intercolumniations are: Solon, by Rolland; Aristides, by Cartellier; Scipio Africanus, by Ramey; Demosthenes, by Pajou; Cicero, by Houdon; Lycurgus, by Foucou; F. Camillus, by Bridan; Cincinnatus, by Chaudet; Cato of Utica, by Clodion; Pericles, by Masson; Phocion, by Delaistre; and Leonidas, by Lemot.

A bust of the King in marble, executed by Dupaty, is placed in the circular part, in front of the president. A rich hanging of blue velvet decorates this hall, which is lighted in an evening by an illuminated lustre, let down shedding a light equal to 500 wax candles.

The hall of the throne is richly decorated. In the middle of the vault is represented Henry IV, in his car, conducted by Victory, from the pencil of Barthelemy. The other paintings are by Lesueur. On the two supports are Peace and War, by Callet.

All the other rooms are highly ornamented, but we shall only mention those which ex-

hibit interesting productions of the arts.

In the room called *des garçons de salle* is a fine statue of Hercules, by Pujet; Epaminondas, by Duret; and Miltiades, by Boizot.

In the hall of the messengers, two very fine and appropriate marble statues : Silence, by Mouchy; and Prudence, by Deseine.

In the rotunda, above the entrance from the rue de Tournon, the celebrated bathing Nymph, by Julien.

Another room is worth mentioning in the pavilion on the left towards the garden. The hangings and furniture are of beautiful painted velvet, of the manufacture of Vauchelet. All the paintings represent views of Rome. On the mantel-piece are two small and exquisite brass statues of Voltaire and Rousseau.

On the ground floor is the chapel, and a hall arranged by M. Baraguay, in order to contain the golden book of the French peerage. This splendid and celebrated room is not large, but quite dazzling with gilded ornaments and beautiful arabesques, carefully collected from various places, and arranged with so much art as to seem to have been made originally for this spot. Several marble busts of deceased senators are placed in different other rooms of this palace.

The two wings which give on the court were destined, from the beginning, to receive two galleries of pictures. One would have exhibited the principal events of the life of Henry IV; the other was especially consecrated to Mary of Medicis. Rubens, who was charged

with this work, finished; of the gallery of Henry IV, only two pictures, now at Florence. The admirable suite of pictures, known by the name of *the gallery of Rubens*, is now in the great gallery of the Louvre, along with the *History of Saint Bruno*, by Le Sueur, and the *Sea-ports* of Vernet, which were all formerly in the Luxembourg. Their place has been supplied by a choice and splendid collection of the finest productions of the best modern French painters. A catalogue of them is sold in the palace, and strangers are admitted to view them, as well as the whole interior of the building, every day from 10 to 4, on shewing their passports. During the sittings, application for admission must be made in writing, to the *Questeur de la Chambre des Pairs, au Luxembourg*. In the vault of the gallery are the signs of the Zodiac in 12 pictures; by Jordaens; the rising of Aurora, by Callet, completes this decoration.

The garden of the Luxembourg was planted by Mary of Medicis; but, within these twenty years, it has been vastly enlarged by the addition of several adjoining spots, and particularly by the entire garden of the Carthusians. These additions have necessitated a complete alteration of the plan of the garden, with many improvements which have now rendered it one of the most agreeable and frequented of all the public gardens in Paris. In front of the palace is a vast parterre adorned with an octagon basin; in which are two swans and two curious water-fowls. The plots

of turf are surrounded with borders of shrubs and flowers; and in the middle of the verdant slopes are thousands of little rose-trees which throw out a delightful perfume in summer. The green alleys are formed of various trees; and on their borders as well as on the terraces are numbers of antique marble statues and vases. Rows of orange-trees add to the embellishment of the garden during summer. Beyond the parterre, a long avenue rises between the two parts of the former enclosure of the Carthusians, and with such a gentle ascent, that the difference of level between the palace and the Observatory, though 54 feet, is scarcely perceptible. One cannot observe without surprise that these two buildings are on the same axis, and appear as if they had been constructed to serve as a perspective to each other; yet, when the Observatory was built, they were completely separated by several intermediate buildings. On each side of this avenue is a nursery-ground in which are specimens of every kind of fruit tree cultivated in France. At the entrance, are two lions of white marble, copied from the antique, made in Italy, and placed upon high pedestals; the extremity is closed by lodges, and a handsome iron railing, formed of spears, the heads of which are gilt. To the right of the palace is the ancient plantation of lofty trees; to the left are rows of young trees, surrounding squares of verdure. In the interior corner of this part is a fountain constructed by Desbrosses, which was formerly

held in high admiration. Four Tuscan columns support its entablature, above which is a pediment, and two rivers that were represented in sculpture by Durey and Rameau, at the time it was repaired by Chalgrin. Most of the statues for the decoration of this garden are antiques; many of them much mutilated. We give the following list, though without warranting its strict correctness, as some of the statues have lately been changed, and others may be removed hereafter.

Entering the garden, on the right side of the palace, a fountain with the statue of Venus close to the wall of the garden. In the grove, on the same side, a colossal statue of Mercury in bronze, by Pigalle. A vase adorned with bucks' heads, in marble. Ascending the terrace to the left, 1. Two Wrestlers;—2. A Copy of the Gladiator of the great Museum;—3. Ceres;—4. Venus of Medicis;—5. Meleager;—6. A Gladiator with his sword;—7. Ceres;—8. Bacchus;—9. ————10. ————11. ————12. Vulcan, by Bridan sen., in 1777. Descending this terrace, and walking towards the avenue to the right,—1. A fine marble vase;—2. Venus;—3. A Muse;—4. Venus, by Chardin, 1780;—5. Flora;—6. Four Vases around the basin. Ascending the opposite terrace towards the palace, to the right,—1. Two Wrestlers;—2. Diana;—3. Meleager;—4. Venus with a Dolphin. The inferior part of this statue is new, but of an indifferent sort of marble. — 5. Bacchus;—6. Apollo;—7. Mercury;—8. Bacchus in his old age;—

9. Close to the wall, at the end of a lane, Winter under the form of a woman warming her hands, by Caffieri : this figure and its drapery are in a good style. — 10. Ceres ; — 11. Bacchus ; — 12. Horace vanquished ; — 13. Ajax ; — 14. Flora. Under this terrace, returning to the avenue. 1. Venus with a Dolphin ; — 2. Diana, a kind of imitation of No. 2 on the terrace ; — 3. Bacchus ; — 4. Ceres. On the balustrade, at the end are 2 groups of Children supporting flower-baskets.

Many persons prefer, as a promenade, this garden to that of the Tuileries, it being more spacious and retired. The vast enclosure of the Chartreux, transformed into a superb royal nursery, separated from it only by a single wall breast-high, seems to double its extent. The manner in which these extensive grounds became the property of the Carthusian friars is curious, and a striking example of the superstitious folly of that æra, and of the crafty avidity of the monks. The chateau of Vauvert, built by Robert II, the son of Hugh Capet, having been abandoned, a report was propagated that innumerable demons had made it their abode : the most frightful forms were seen, the most terrific noises were heard every night ; no one dared to approach the fatal walls after sunset, and the inhabitants of its neighbourhood fled in terror from their dwellings.

The monks of the Carthusian monastery of Gentilly, who, possibly, were already well qualified to give a good account of these noc-

turnal revels, petitioned Saint Lewis to grant them the deserted edifice and its domains, pledging themselves to exorcise the fiends, and to free the neighbourhood from its unquiet visitors. They then took possession of the chateau with much imposing solemnity, and the demons were required to quit for ever the domains henceforth consecrated to the service of God. They heard, trembled, and obeyed. Neither the vigils of the ghostly fathers, nor the slumbers of the superstitious peasants, were again disturbed. The monastery remained about 600 years; at its dissolution the property again fell into secular hands.

The fountain resembling a grotto, at the entrance of the garden, should not escape attention.

Near the palace of the Luxembourg is the *palais du petit Luxembourg*, which is now appropriated for the residence of the chancellor of France, who is also president of the Chamber of Peers. It was built by the Cardinal de Richelieu, for his niece the Duchess d'Aiguillon, and was repaired under the Directory. Bonaparte resided in it when First Consul.

Palais de Justice (Palace of Justice), [Place du Palais de Justice.]

This edifice, which is also called merely *le Palais*, owes this appellation to its having been, in ancient times, the residence of the kings of France. Like the Louvre, its origin is lost in the night of time.

Dagobert appears to have lived in it, and it was certainly inhabited by the *maires du palais*, and the counts of Paris. Eudes was the first king who fixed himself in it, in order that it might be better defended against the attacks of the Normans. Some of the towers which he built are said still to exist. Hugh Capet united this palace to the domain of the crown, and his son Robert, about the year 1000, constructed some of the galleries and towers. This ancient building was repaired and considerably augmented by Saint Lewis, who inhabited it, and added to it the chamber which still bears his name, the hall since called *la grande chambre*, and the *sainte chapelle*. Philippe-le-Bel made such great augmentations about 1313, that historians give him all the honour of its reconstruction. Succeeding kings added new buildings to it.

It appears that it was Louis-le-Hutin who established in the palais the *parlement*, or supreme court of justice, which Philippe-le-Bel had rendered sedentary. From that period several kings inhabited it. In 1364, when Charles V abandoned the palais for the *hôtel de Saint-Paul*, it was still merely an assemblage of large towers communicating by galleries.

On the 7th of May 1618, a great fire destroyed the ancient and magnificent room called *la salle du palais*, with several contiguous buildings. Another fire, which broke out on the 10th of Jan. 1776, occasioned still greater damages.

The first conflagration, which destroyed the

grande salle, did but little damage to the hall of the same dimensions below it, which still exists on the ground-floor. Pillars supporting a double *ogee* vault, form two divisions in its length, precisely as in the superior hall. This latter hall was repaired by Desbrosses, the architect of the palace of the Luxembourg, after the fire of 1618, and was completed in 1622. It is composed of two immense parallel naves, vaulted with stone, and separated by a row of arcades which rest on pillars decorated with Doric pilasters. This vast apartment is only lighted by the great arched windows at the extremity of each nave. Notwithstanding some slight defects, this piece of architecture does honour to the genius of Desbrosses and that of his age; there is an air of grandeur in the disposition, and a broad decisive manner not since imitated in France.

Towards the end of the reign of Lewis XV, three other vaulted rooms were constructed, in order to form the galleries in which is now contained the vast collection of the registers of the *parlement de Paris*, the precious manuscripts which were saved from the fire, and a part of the judicial archives. The vaults of these galleries, the construction of which is much admired, are formed of hollow bricks, the invention of the architect Antoine, and which have since been used in several other buildings. Thus, in this part of the palais, each story of constructions belongs to a very different age. The hall on the ground-floor is of the reign of Lewis IX; the *grande salle* of Lewis XIII, and the galleries above almost of our days.

The *grande salle* is also called, and very appropriately, the *salle des pas perdus*. It is the Westminster-Hall of Paris, and is specially destined for those who frequent the Palais. From it are entrances into divers apartments more or less extensive, which contain the different courts of justice with their dependencies. Its length is 216 feet and its breadth 84.

The terrible fire of 1776, which necessitated the reconstruction of a considerable part of the interior of the palace, suggested the idea of giving at length, to so many discordant buildings, an entrance and exterior decoration suitable to the dignity of the Palace of Justice. This plan was confided to Messrs. Moreau, Desmaisons, Couture and Antoine, architects, who not only formed the present court, but also the semi-circular place which fronts the principal body of the building.

This erection is at the bottom of the court, and raised on a flight of steps 17 feet in height, and 60 in breadth. A projection of 4 Doric columns adorns the façade, which is also composed of a row of arcades on the ground-floor, and of windows in the attic. Above the columns are four colossal statues representing Force and Abundance, by Berruer; Justice and Prudence, by Lecomte. A sort of quadrangular dome crowns the central pavilion, and in the middle of its lower part is a group of two angels supporting the arms of France, by Pajou. At the bottom of the flight of steps, and on each side, is an arcade,

one of the latter, to the left, leads to the Tribunal of Police, and the other is the entrance to the *Conciergerie*, a prison built on the ground formerly occupied by the garden, and the scene of the most horrible atrocities in the second year of the revolution.

In the right wing is a large and handsome staircase, richly adorned, which leads to the *grande salle*; and that of the criminal court, constructed at the same time, is equally remarkable. Both the lateral wings of the court are pierced on the ground-floor by arcades, above which is a building of two stories of the Doric order. The two wings are connected towards the street by an iron railing much admired, 140 feet long, which closes the court called *la cour du May*. In the rue de la Barillerie are two regular buildings, terminated by two large pavilions decorated with four Doric columns. On the door of the court of the Sainte Chapelle is an esteemed low-relief called *le Serment Civique* (the civic oath.) At the angle of the palace, towards the Pont-au-Change, is a tower in which was placed, in 1370, the first large clock seen at Paris. This side, on the *Quai de l'Horloge*, so called from the clock, is very ugly.

Among the embellishments executed within these few years in the interior of the palace, we notice the reparations of the apartment which was formerly the ancient *grande chambre* of the *parlement*, and is now destined for the Court of Cassation. The Gothic ornaments of it were removed, and in their place was

substituted, by Peyre, in 1810, a décoration simple in design, but rich in ornaments and hangings. At the extremity of the hall are placed on platforms the throne of the king and seats of the presidents; opposite to them are a shield of the arms of France, and the statues of the Chancellors d'Aguesseau and l'Hospital seated, by Deseine. The railing which separates the parquet from the places of the advocates is remarkable for the choice of the ornaments and for the manner in which they are executed. In the *grande salle*, at the entrance of the *grande chambre*, is a low-relief representing Justice.

The results of the revolution having prevented the completion of the plan which was to harmonize and restore all the parts of which the Palace of Justice is composed, it is probable that it will be resumed in more fortunate times. It is surprising to behold such an interesting public edifice encumbered on every side, and even in the interior, with private dwellings and shops, which expose it, every day, as well as the precious archives it contains, to become again the prey of fire.

One of the galleries in the interior of the Palais is called the *galerie marchande* or *mercière*. On each side of it are shops unworthy our description. Above this gallery the *Cour Royale* gives its civil audiences; the staircase that leads to it is decorated with a statue of Law, with this inscription: *In Legibus Salus*. The Court of Assises is held at the extremity of the *galérie Dauphine*, where

formerly were the offices of the Chancery. The first sections of the civil tribunal are on the side of the court Lamoignon, above the *peron des lions*, the four others are round the hall *des pas perdus*.

The *cour des Comptes* has a separate edifice to itself in the court of the Sainte Chapelle, which, though a modern building, erected in 1740, from the designs of Gabriel, has nothing remarkable. An arcade on the left, the ornaments of which were sculptured by the celebrated J. Goujon, serves for a communication to the Archives which extend as far as the quay. Behind the *cour des Comptes* is the *Préfecture de Police*, formerly the hotel of the first President of the parlement. This administration occupies all the buildings which border this side of the court called *du Harlay*. To the right of this court are the dependencies of the Conciergerie. An open arcade, towards the *quai de l'Horloge*, leads to the entrance of that prison and communicates with the *cour de Lamoignon*. The buildings which separate this court from that of Harlay are private houses connected with the *galerie Mercière*.

SAINTE-CHAPELLE. — The foundation of the *Sainte-Chapelle du Palais* is attributed to King Robert, son of Hugh Capet; but it was Saint Lewis who rebuilt it entirely in its present form, in 1245. It was erected from the designs of Pierre de Montreuil, a celebrated architect, who also built the chapel of the chateau of Vincennes. This elegant

Gothic edifice is the most finished of the kind in Paris, and is wrought with all the delicacy of a shrine. The windows of painted glass are greatly admired for their height and the beauty and variety of the colours. This chapel is also remarkable for having two stories: the lower one formerly served as a parish church for the inhabitants of the court of the Palais de Justice; the upper one was considered to be the principal oratory of the kings of France, and contained some very remarkable relics deposited there by Saint Lewis. In one of the caves of the low church lies buried the celebrated poet Boileau.

This building is now destined for the preservation of the archives, or records of the courts of justice. They are arranged in the finest order, and occupy a great part of the height of the building in a range of cases forming a gallery of columns pleasingly distributed. The exterior staircase, which leads from the ground-floor to the upper chapel, has lately been reconstructed from the designs and under the direction of M. Peyre, architect of the Palais de Justice. We strongly recommend strangers to make a visit to the Sainte-Chapelle, for which an application must be made to Mr. Terrace, the *archiviste* or keeper of the records, who preserved this valuable collection from being burned during the revolution. His office, in the great court of the Palais, is open every day from 10 till 4.

On the ground of the small semicircular place, in front of the Palais de Justice, stood

the house of the father of Jean Chatel, a fanatic, who attempted to assassinate Henri IV. The house was razed to the ground; and, to perpetuate the opprobrium of the spot, criminals condemned to the galleys are exposed there in a kind of pillory called *carcan*. All the courts of justice are open to the public.

Palais du Temple (Palace of the Temple),

[No 80, Rue du Temple.]

The name of this palace calls to mind the religious and military order of the Knights Templars, founded at Jerusalem, in 1118, whose trial and suppression occupy an important part in the annals of the reign of Philippe-le-Bel. This was their head establishment in France.

Before the revolution, the enclosure of the Temple had two distinct parts, the *enclos du Temple*, properly so called, and the palace of the *grand prieur*. The former was divided very irregularly into private properties. There were several hotels with gardens, and many inferior dwellings for tradesmen and artisans, and also for insolvent debtors, this spot being a privileged asylum. As a considerable trade was carried on here, the rotunda or bazaar, surrounded by porticos, was constructed in 1781, to increase the revenues of the *grand prieur*.

The church of the Temple occupied nearly the centre of the enclosure. It was demolished during the revolution; and it was on the ground occupied by it and by various irre-

gular buildings grouped around it, that the symmetrical constructions were raised which now form the *Marché au vieux Linge*, and are connected with the rotunda.

The palace of the *grand prieur* is therefore all that is now left of the ancient domain. The vestiges of antiquity have all disappeared. The present palace was constructed about 1667, by the *grand prieur* J. de Souvré, from the designs of the architect Deslisle. A new reparation of this edifice took place in 1812, when it was destined for the *ministère des cultes*. The façade to the *rue du Temple* was then almost entirely renewed. It is decorated with a portico of the Ionic order with insulated columns. The front of the principal body of the edifice, in the interior of the court, was also changed, and is now decorated with 8 Ionic coupled columns, above which are placed four figures sculptured in stone: Justice, by Dumont; Hope, by Lesueur; Abundance, by Foucou; and Prudence, by Boichot.

The garden of the *Palais du Temple* has nothing remarkable in itself; but the tower, or rather the dungeon of the Temple, which was partly comprised in its enclosure, though now demolished, will always give rise to deep and melancholy reflections. This tower was square, and flanked by four round towers. It was 150 feet high, besides the roof, and the walls were about 9 feet thick. The date of its construction was as old as the 12th century. This tower will ever be famous in the history.

of France for the captivity of Lewis XVI. It was here that, after a confinement of five months, that unfortunate monarch, so worthy of a better fate, wrote his testament, and received the last adieus of his family. The dungeon of the Temple was demolished in 1810; but the plan of it is figured on the ground which it occupied in the garden.

The *Palais du Temple* having been given by the King, in 1815, to the Princess Louise de Condé, in order to establish a community of nuns there, called *Dames de l'Adoration perpétuelle du Saint-Sacrement*, this new destination necessitates alterations and improvements which will soon be carried into execution. The most important consists in the erection of a church, which will be so contrived as to serve at once both for the public and the community.

CHAPTER III.

PUBLIC BUILDINGS.

Hôtel de Ville (Town-Hall),

[Place de Grève.]

The *corps municipal*, or corporation of the city of Paris, after having held their meetings, for several centuries, in various obscure places, purchased at length, in 1357, a house called *la Maison de Grève*, which was very far from being so considerable as the *Hôtel de Ville* we now behold; but, the corporation having acquired, during the lapse of two successive

centuries, a number of neighbouring houses, it was at length decided, that all the ancient buildings should be demolished, and that one large edifice should be erected on the spot.

It was in 1532, under the reign of Francis I, that the plan of the *Hôtel de Ville* was definitively settled; and on the 15th of July, 1533, Pierre Niole, then *prévôt des marchands*, laid the first stone. The front was raised to the second story in the Gothic style; but a taste for the fine arts, which had long shone so brilliantly in Italy, then first beginning to dawn on France, the whimsical forms of what is called Gothic architecture began to fall into disrepute. An Italian artist, Dominick Boccadoro, called Cortona, having presented a new plan, in 1549, to Henry II, it was adopted, and is that of the building now called Hôtel de Ville. It was not terminated till 1606, under the celebrated *prévôt* François Miron, who placed on the arch above the entrance an equestrian statue of Henry IV. Having been destroyed in 1793, a low-relief in plaster has been substituted in its place.

The Hôtel de Ville is a considerable edifice for the time when it was built, and is at the same time curious in this respect, that it is one of the first buildings in France in which architecture was disengaged from the style of the middle ages. The disposition of the plan is happy. The flight of steps which lead to the vestibule is grand; the vestibule is large and spacious, and the porticos are very convenient. The decorations of them are by

J. Goujon, who also executed the sculptures of the staircase. The ordonnance which reigns on the front of the edifice announces a return to the good taste of antiquity. In the entablatures, profiles, window-frames, and in all the details of the sculptural ornaments both within and without, we observe a marked tendency towards regularity of forms and the true style of decoration.

If this edifice be not now in due proportion with the extent and magnificence of Paris, we must consider that this city has more than doubled in size and population, since the middle of the 16th century, and the luxury of convenience and magnificence has increased in a much greater proportion.

The principal theatre of the tumultuous scenes of the revolution, and abandoned, for several years, to every kind of degradation, the Hôtel de Ville was stripped, interiorly, of every thing that could recall to mind a monarchical government, that is, of almost all the works of art which served to decorate it. The spirit of destruction which then reigned hardly respected any thing but the 12 months of the year, sculptured in wood, by J. Goujon, in one of the rooms near the *grande salle*. Destined afterwards to inferior usages, this edifice seemed devoted, in a manner, to oblivion, when, in 1801, the project was formed of placing in it the prefecture of the department, and thus restoring it in part to its ancient destination.

The execution of this project included the

complete restoration of the Hôtel de Ville, which was effected by the care of the architect Molinos, with equal intelligence and celerity. A new distribution took place in the principal parts of the building; its dependencies were considerably extended, and several entertainments given in it afforded an occasion for decorating and furnishing the interior with a simplicity not devoid of elegance. The court was scraped and made quite new, and the pedestrian statue of Lewis XIV, cast in bronze by Coysevox, in 1687, has been replaced in it. This statue, mutilated and removed from its place in 1793, had remained hid in an obscure part of the premises; it has been exceedingly well repaired by Dupasquier, a sculptor, and Thomire, a founder.

The aggrandizements made to the Hôtel de Ville, in these latter times, consist principally in the adjunction of the hospital and church of the St. Esprit, and a chapel of the church of St. John, which was demolished. The ground floor of the church of the St. Esprit is now transformed into a vast vestibule, destined to receive the king when he goes to the Hôtel de Ville; a grand staircase leads from it to the *appartement d'honneur*, formed out of the superior part of the church. The *salle de Saint-Jean*, the only remains of the church of that name, presents a vast parallelogram, lighted from above, and decorated with 12 Corinthian columns, behind which is a lateral gallery. This is a work of F. Blondel, and enjoys a merited esteem; the proportion of the

order and of its capital deserves great praise. This hall is destined for public assemblies; and here was spread the banquet given to the King by the town on the 29th of August 1814. It has lately been lined with a superb crimson velvet paper, covered with golden lily flowers and surrounded by a rich border. Eight splendid lustres, and chairs, canopies and curtains of crimson silk, complete the furniture of this very large hall, in which, above the two mantel-pieces, are two pictures of the late and present King of France; the last was given by the King to the city, and is worth the express visit of the traveller, as a masterpiece of extreme likeness and of the most exquisite workmanship. In no other picture is the imitation of velvet silk, feathers and ornaments so strikingly natural, and of such good and tasteful ordonnance.

The clock is the work of Lepaute, and may be considered, perhaps, as the best town clock in Europe; it cost an immense sum.

The Hôtel de Ville will excite a mingled feeling of awe and antique admiration; hallowed by time it has been debased by scenes of modern terror and popular excess; here it was that Lewis XVI was exhibited to the infuriated multitude, and here too the ferocious Robespierre retreated after his outlawry. The lamp iron in front, which has so often released the devoted victim of anarchy, still remains, and the more prompt guillotine which, during the revolution, daily immolated numbers in the square before the building, called *place*

de Grève, is still preserved within its walls, and occasionally brought forth for the execution of criminals: on the same spot, Louvel, the assassin of the Duke of Berry, paid the forfeit of his crime beneath its axe.—The Hôtel de Ville may be seen every day before 3 o'clock, Sundays excepted.

Hôtel de Soubise (Archives of the Kingdom),

And Royal Printing-Office,

[Au Marais, rue du Chaume.]

This hotel was built on the ancient property of the Connétable de Clisson. Possessed afterwards by the Princes of the House of Lorraine, it became, in 1697, the property of the princes of Rohan. The principal building, extending from the rue du Chaume to the garden, was constructed by Lemaire. The front is composed of 16 coupled columns of the Composite order; 8 of them form a projection in the middle of the building, surmounted by a second Corinthian order, crowned by a pediment. The 8 other columns of the ground-floor support 4 statues of the 4 seasons, and groups of children, sculptured by Lorrain; above the pediment are 2 statues of Force and Wisdom. The new court, of an elliptical form, in front of the building, 186 feet long and 120 wide, is surrounded by a gallery of 56 coupled columns, of the Composite order; it is covered in the way of a terrace; a balustrade goes all round, and the

whole is grand, rich, and of fine effect. The principal door is decorated without and within with coupled columns, Composite in the interior, and Corinthian exteriorly. The vestibule and staircase, which are very handsome, are decorated with paintings by Brunetti. All the interior of this edifice, after being completely repaired, was appropriated by M. Cellerier for the archives of the kingdom, which are arranged in the finest order. It is a remarkable fact that almost all the most ancient archives of the kingdom of France are in the Tower of London. In the time of Philip Augustus, King of France, and before him, it was the custom of the French kings to take with them in their campaigns all their most precious effects, and among them the most valuable archives of the kingdom. Philip Augustus having been defeated by Richard, King of England, at the battle of Freteval, near Vendôme, about the year 1194, all his baggage was taken together with the archives, which were transported to London, and have remained there ever since.

On a part of the ground of this hotel a second one was built in 1712, the principal entrance to which is by the *vieille rue du Temple*, and is called Palais Cardinal, from its having been built by a Cardinal de Rohan. Its front towards the court is very simple; that to the garden is decorated with a projection formed of 4 Doric columns on the ground-floor, Ionic on the first story, surmounted by an attic, and terminated by a pe-

diment. It is now occupied by the royal Printing-office, founded by Francis I, which is the finest and richest in the world. To the types engraved by Garamont, it unites Greek mould, Hebrew, Syriac, Persian, Arabian, Chinese, German, Russian, etc.

When the Pope visited this establishment in 1804, 230 presses were set to work, of which 150 presented him the Lord's prayer, translated into as many languages, from the Hebrew to the language of savages.

The archives may be seen every day but Sundays, from 9 to 3. For the royal Printing-office apply by letter to M. Anisson du Perron, à l'*Imprimerie Royale*, vieille rue du Temple.

Hôtel des Monnaies (the Mint),

[Quai Conti.]

A Mint, in the capital of a powerful state, holds the first rank among public buildings. This hotel, being destined to contain objects of a diversified nature, such as a school and cabinet of mineralogy, with halls and offices for a great public service, vast workshops, laboratories, and foundries, presented numerous difficulties to the architect, in determining the kind of construction and decoration suitable to it. But Antpine, whose reputation became established by this edifice, solved the problem with an ability and success which leaves hardly any thing to wish for.

He took advantage with great skill of the two fronts which this building presents, so as

to make them agree with the nature of the objects it contains, and to combine its interior distribution with the external effect of its decoration. Having determined, very properly, to place the showy apartments towards the quay, and the workshops to the rue Guénégaud he erected the principal building and principal entrance on the quay. He decorated this façade with an ordonnance of architecture and with allegorical figures, the assemblage of which display much richness; and, for the secondary buildings, he made choice of a more severe and firm style, which, though deprived of the presence of the orders, has an appropriate character and a kind of beauty.

The old Hotel of the Mint was situated, about 40 years ago, in the street still called *de la Monnaie*, opposite the Pont-Neuf. But as it was falling into ruins, it was determined to erect the new one, of which the first stone was laid the 30th of April 1771, by the Abbé Terray, controller-general of the finances under Lewis XV. It now forms the most magnificent ornament on the left bank of the Seine, near the Pont-Neuf. The principal façade is 360 feet in length, and 84 in height. The edifice is divided into 3 great courts and several others less considerable, all surrounded by buildings. The principal body of the building, facing the quay, contains a superb vestibule, adorned with 24 Doric columns; a fine staircase decorated with 16 Ionic columns; a vast and precious cabinet of mineralogy, formed by M. Sage, at his own expense,

where this professor keeps a school; several cabinets of machines; halls for the administration of the mint, and a great space for lodging.

At the bottom of the great court is the hall for striking the coin; it is 62 feet long, by 39 broad. The architect had the precaution to insulate it, in order that the other buildings might not feel the effects of the shaking occasioned by the stamping machines. Above is the *salle des ajusteurs*; and on one side is the chapel, used at present for a workshop. The other constructions are used for the foundries, the flattening of the metal, and a quantity of other dependencies. The decoration of the principal façade consists in a projection of 6 Ionic columns, raised on a sub-basement of 5 arcades, ornamented with rustics; a grand entablature with consoles and modillions crowns the edifice in its whole length; the central projection is surmounted by an attic, in the forepart of which are 6 figures standing and insulated; they are by Pigale, Mouchy, and Lecomte, and represent Law, Prudence, Force, Commerce, Abundance and Peace. The second façade, to the rue Guénégaud, presents an attic on a sub-basement, of the same height as that of the other façade, and, like that, adorned with bossages. On the projecting mass of the centre are 4 figures of the 4 Elements, by Caffieri and Dupré. The extremity of the great building forms a pavilion at one of the ends of this façade, and is repeated at the other end merely for the regularity of the decoration. The

principal court is 110 feet long and 92 broad, surrounded by a gallery. The *salle des balanciers*, where the money is stamped, has a peristyle of 4 Doric columns; the interior vault is supported by 4 Tuscan columns; at the bottom is the statue of Fortune, by Mouchy.

The cabinet of mineralogy, which occupies the central pavilion on the first floor, is decorated with 20 Corinthian columns of a great module, which support a tribune all round in the height of the second story; it is adorned with low-reliefs and arabesques. The cornices, door-posts, and window-frames are enriched with sculptured and gilt ornaments, distributed with taste and order. Around the hall are benches for those who attend the lectures, and glass-door cases containing the collection of minerals, which is one of the first in Paris, in every respect. This is a very noble room, and has perhaps an excess of richness; the gilding and the variety of colours with which it is set off, give it more the aspect of a concert or ball-room than of a place for study. This defect, however, if it be one, is hardly to be regretted; and this magnificent hall is certainly the finest of the kind in Europe. It may be seen every day from 10 till 4. Public lectures on chemistry and mineralogy are delivered every winter by M. —. The glass-door cases above mentioned are filled with various kinds of subterraneous products; and especially the rough minerals in their native state; the gold and silver specimens are at the left side near the

professorial chair; but the most curious objects of mineral curiosity are placed above the grand saloon. Ascending a staircase opposite the entry, the visitor walks along a fine tribune, which reigns around the splendid saloon, to a transversal gallery, containing, amongst other articles, a fine table of granite, from the Vosges mountains in France, and some very curious shells and petrifications; and in the side closets, a pair of gloves, made of Siberian Asbestos, a mineral which is incombustible; several models of breweries and furnaces; some curious drawings, amongst which is a true representation of the effect of lightning upon a wall; and a table of marble, upon which is a most extraordinary and voluminous aggregation of petrified plants and reeds. This transversal gallery communicates with two side galleries; the one on the front part of the building presents by its position to the river a full view of the opposite fine buildings of the Louvre, its gallery, and the Tuileries. All the mineral specimens of France, marble, porphyry, granite, petrifications and incrustations, some of which have been lately given by the King, are deposited here in glass closets. They consist of two cases containing fine specimens of agates, cornelians, amethysts, jasper and malachites; a table made of lava from Vesuvius; a unique vase of a kind of marble, called opHITE; a not less curious vase of the calcareous sediments of the aqueducts near Rome; a very uncommon table of Green Egyptian marble; a table of rock granite with orbicular spots of the most curious size.

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In one of the closets, near the entry, is an enormous shell, in a petrified state, called Horn of Ammon (*cornua Ammonis*), and a most curious tube, formed by the aggregation of gravel with lime and iron found in France.

The most pleasing objects to the eye are placed in the southern gallery, facing the court; it contains, in the first closet, a quantity of specimens of the most curious marbles, jasper, agate, alabaster, flint, and Egyptian stones, in which the variety of colours and designs is most pleasing to the eye. The second closet offers carbonates of every kind, an abundance of lavas and volcanic productions, amongst which will be seen with interest a specimen of convex alabaster, having the effect of a grotto. The third closet contains native sulphur, volcanic stones, and pyrites of different colours. The fourth closet contains some rock crystal of Madagascar, in a state of perfect transparency, an aggregate of rock crystallizations, of the most curious size, found in Dauphiny, and a most remarkable plate of crockery ware made three centuries ago, forming a most curious assemblage of leaves, frogs, perches and pikes, with a snake in a coil in the middle. The fifth closet contains marble specimens of various curiosities. Near the windows is a case, in which are shells and most curious petrifications and incrustations; a table of African marble, upon which are specimens of native salt of Wilitska in Poland, some of which are worked as salt-cellars and cases; a salt incrustation of the figure of a pear, and a most curious aggregate of salt

cubes; and, finally, a table of most surprising red marble of Sicily, for design, brightness, and fineness, the greatest wonder of the whole cabinet. On this table are some specimens of accidental produce, by chemical operations, such as a glass bloated by the accidental introduction of a cricket in it when melted; a bottle broken in a chemical process.

Above the *salle des balanciers*, is another of the same size, which contains places for 100 *ajusteurs*. The mills for flattening the metal are in a contiguous hall, under one of the arcades in the right part of the court. Its interior decoration consists of an Ionic order on a sub-basement; it receives the light from the centre of a cupola adorned with caissons.

In this hotel are performed all the operations of coining, with the verification and stamping of all gold and silver objects of commerce in Paris; and it is the seat of the general administration of the coins of the realm. The quantity of gold and silver money coined in it from the 28th of March 1803, to the first of September 1817, amounted to the sum of 1,127,695,140 fr. 50 cent. The royal mint for medals, the entrance of which is in the rue Guénégaud, No. 8, possesses a precious collection of all the squares and puncheons of medals and casts struck since the accession of Francis I to the throne. The museum of them is open every day from ten to four. The medals are sold for the profit of the establishment. To see the process of the Mint, apply by letter to *Son Excellence le Ministre des Finances, rue Neuve des Petits-Champs*.

Banque de France (Hotel of the Bank of France),

[Rue de la Vrillière.]

This hotel, before it became an edifice of public utility, had long served as the habitation of several great noblemen. It was constructed in 1620, for the Duke de la Vrillière, by F. Mansard; the Count de Toulouse having purchased it in 1713, caused great additions and embellishments to be made to it: at his death it passed to the Duke de Penthievre, who possessed it till it became national property. In 1811, it was ceded to the Bank of France, which made considerable alterations in it under the direction of Delannoy; the chief of which, at least in a public point of view, was the formation of the principal entrance towards the *Place des Victoires*. The arrangement of the arcade with a Doric order of pilasters, is well imagined, and sculptures placed with discretion enrich this ordonnance without overloading it. Of the commercial establishment of the Bank of France, we have given an ample account in the INTRODUCTION.

Hotel de la Bourse (the Exchange),

[Rue des Filles Saint-Thomas.]

Most of the great towns in Europe have an edifice consecrated to the public operations of commerce, under the name of Exchange, and it generally corresponds by its importance with the opulence of the town where it is placed, and with the commerce carried on in it.

By a fatality difficult to conceive, the capital of France, so rich in public buildings of every kind, had none that bore the name of the Exchange. In 1724, the Exchange of Paris was established in the rue Vivienne, in the ancient palais de Mazarin, which now forms a dependance of the Hotel of the Royal Treasury. During the course of the revolution it was transferred to the church of the *Petits Pères*, near the place des Victoires; for several years it was held at the Palais Royal, in the *galerie de Virginie*, but on account of its forming part of the palace of the Duke of Orleans, it was thence removed to the temporary structure in which it is now held in the rue Feydeau, behind the new edifice now constructing. The hours of business are from 2 to 5.

The first stone of the Hôtel de la Bourse was laid on the 24th of March, 1808, on the ground of the ancient convent of the Filles Saint-Thomas. The execution of this building was confided to the architect Brogniart, and towards the end of the same year, all the foundations were above ground, and more or less elevated. Since that time, however, the works were far from being continued with the same celerity; political circumstances and the death of the architect appear even to have suspended them for some time. But now, under the direction of M. Labarre, they are resumed with such activity as to insure their speedy completion; and it is now practicable to form an idea of the whole, and even of some

of the details, of this vast and magnificent edifice.

Intended both for Exchange, and for the Tribunal of Commerce, it is completely insulated, and raised on a sub-basement so as to command all the neighbouring buildings. A Corinthian order of 64 columns, embracing two stories in its height, reigns round the building, and forms a covered walk. On the principal façade, this portico assumes a double breadth, and presents a peristyle of 14 columns of the same order. From the peristyle, we arrive by a vast vestibule to the *salle de la Bourse*, 122 feet long by 77 broad, including the galleries with arcades all around. This grand room is of the whole height of the building, and only receives the light from above. At the extremity is the hall of the *agents-de-change*, having a double entrance by a flight of steps opposite that of the peristyle. In the part to the right of the *salle de la Bourse*, will be placed the committee and syndicate of the *agents-de-change*, and of the *courtiers de commerce*, as well as the hall of meeting for the latter. The great staircase and the registry (*greffe*) of the tribunal of commerce will occupy all the left side.

On the first story, a gallery which forms a tribune, reigns round the great hall, as on the ground floor, and serves for a communication to the different rooms; it has a happy and original effect. Immediately after the great staircase is the *salle des Pas Perdus*, the anti-chamber, and the tribunal of commerce. To

the right are the dependencies of this tribunal, and some other rooms connected with it are in the part above the vestibule.

This building not being yet finished, we cannot speak of its internal decoration, in which painting and sculpture will probably be employed. The disposition of the whole of the Exchange deserves praise. The interior distribution is well conceived, and the tribunal of commerce is placed with dignity in the upper story. The communications are easy and well arranged: but, exteriorly, something seems wanting. The covered walks are too narrow, and the character of the decoration does not announce unequivocally the object to which the edifice is destined.



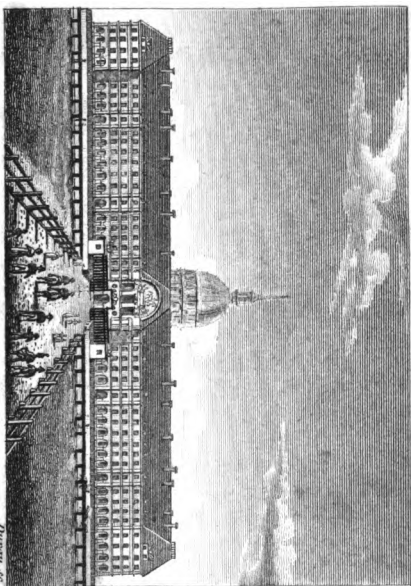
Hôtel du Timbre (Stamp-Office),

[Rue de la Paix.]

The Stamp-Office occupies a part of the former convent of the Capuchins, and in order to conceal this ruinous building, the architect Benard was employed to construct a façade to it. This is merely a great wall, terminated by a Doric entablature and pierced by a single arched door. An intermixture of pieces of sculpture, of smooth parts, and of others with bossages, prevent this wall from exhibiting a monotonous aspect, and are sufficient to distinguish it from the neighbouring houses, and to give it the character of a public building.

Hôtel Royal des Invalides (Royal Hotel of the Invalids).

It was Philip Augustus, a truly great prince, who first conceived the project of assuring an honorable retreat to invalid soldiers; and it was Lewis XIV who executed the noble design. In erecting this royal foundation, Lewis XIV wished that the warriors who had dwelt in camps with him might have an asylum worthy of the magnificence of their prince. Every thing concurred in seconding such noble intentions; and, notwithstanding the embarrassments of an expensive war, the minister Louvois found the necessary resources for terminating this grand edifice in 8 years, while Libéral Bruant, who was charged with the execution of it, formed, by his genius, one of the finest monuments of a reign so fertile in wonders. He spent 30 years in completing it. Approaching the *Hôtel des Invalides* by the left bank of the Seine, we are first astonished at the striking aspect of this edifice. A vast esplanade, accompanied with long alleys of trees, and adorned in the centre by a fountain, precedes a front-court, closed with an iron railing and surrounded by ditches, beyond which rises a façade of more than 600 feet, crowned by a dome glittering with gold. Our astonishment increases when we have gone over the courts, the buildings, the churches, and the galleries, which all together occupy a surface of more than 100,000 feet.



HOSPITAL OF THE INVALIDS.

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Nothing, in fact, can be more majestic than this edifice, nothing grander than its plan, nothing finer than its execution. Boulevards planted with trees surround it, and numerous avenues lead to the south front. The principal front has an elevation of three stories above the ground floor, and presents a central projection, two smooth parts, and two pavilions; the ground floor is pierced with arcades. The central projection is decorated with Ionic pilasters, which receive a grand archivolt adorned with trophies, under which is a low-relief representing Lewis XIV on horseback, accompanied by Justice and Prudence. Coustou was the author of it; but the figure of the king, destroyed in the revolution, has lately been done anew with much talent, by Cartellier. The following fine inscription, which indicates with so much precision all the historical part of the building, has also been restored :

Ludovicus Magnus, Militibus, regali munificentia, in perpetuum providens, has ædes posuit, anno M. DC. LXXV.

Two large statues representing Mars and Minerva, by the same Coustou, are on the sides of the door, and against the angles of the pavilions have very properly been placed the 4 bronze slaves made by Desjardins for the place des Victoires. The real beauty of this façade, though richly decorated, is in its extent. To judge rightly of the talent of L. Bruant, we must enter the *Cour Royale*, which is one of the finest productions of architecture. This court,

312 feet long and 192 broad, is surrounded on the ground-floor and on the first story with open porticos formed by arcades, and forming projections in the centres of the 4 sides and in the angles. The projection at the bottom of the court, which leads to the church, is decorated with two orders of columns, Ionic and Corinthian, one above the other, and crowned by a pediment. All this ordonnance is enriched with a great quantity of sculpture, principally in the upper part, where, above the angular projections, are fine groups of horses, and, on the right of each arcade, rich trophies, in which sky-lights have been formed very adroitly. The portico at the bottom of the court is much broader than the others; it serves as a vestibule to the church and to the two principal staircases.

An interior porch, a nave, two aisles, over which are tribunes, and a sanctuary in a hemicycle, form the plan of this fine church, the decoration of which is very simple. It consists of a great number of Corinthian pilasters, which support a vault decorated with sculptured arches and pierced with large windows, which, with two other rows of windows, shed a great light into the interior. Between the pilasters, 18 arcades form a communication with the aisles, and an equal number above constitute the tribunes above mentioned; the altar is only temporary, and will probably be constructed anew as it was formerly, that is, joined on to that of the dome. Against a pillar is the rather paltry monument of the

Count de Guibert, Governor of the Invalids, who died in 1786. This church, which now appears so plain and simple, was formerly decorated with numerous trophies: the sword of Frederick the Great was suspended from the vaults, which were lined with hundreds of standards and colours. The sword of Frederick was broken, and the colours, which exceeded 3000 in number, were all burnt by order of Joseph Bonaparte, on the 30th of March 1814, the eve of the entrance of the allied armies into Paris.

Towards the middle of the lateral porticos of the *Cour Royale* are great vestibules, which lead, in front to the kitchens, and right and left to vast refectories lighted from 4 courts, which, with other side buildings, compose the general system of distribution of the hotel. Beyond these different constructions, and parallel with the church, these fine porticos prolonged into galleries, serve for the infirmary, the bake-house, and other important offices. By means of this ingenious disposition, the architect contrived to give a great elevation to the two stories of the principal court, while these same stories, subdivided into two, are proportioned to courts less extended, by which they are lighted. The lodgings of the soldiers and officers are on these different stories, but the chief body of the building, looking towards the river, is especially destined for the principal officers of the hotel; the left wing is occupied by the governor and the staff; the right by the head-physi-

sicians and surgeons. In the central pavilion, above the vestibule, is a library, which was considerably enlarged by Bonaparte, and now contains about 18,000 volumes. Strangers are admitted only by a special permission from the governor, which may be had by writing. The ecclesiastical functions of the house are performed by several clergymen, one of whom has the title of *curé*. Besides these different buildings, forming the mass of the Invalids, there are more than 12 interior courts, for communicating light and air between them, and also several gardens. Under the roof of the building, to the right, is a considerable quantity of models of the principal fortifications in France, very well executed. Many were taken away by the Prussians. It is difficult to get admission to see this precious collection, which can only be obtained by an express order from the minister of war.

Every thing is very simple in this vast interior, except the 4 refectories, adorned with curious paintings. At the extremities are large paintings, by Parrocel, representing events of the life of Lewis XIV; and on the walls are pictures of battles, views of sieges, plans of strong places, also relative to the history of the founder, executed by Martin, a pupil of Van der Meulen.

Dome of the Invalids.—The church, and principally the dome of the Invalids, are considered as one of the masterpieces of French architecture. The dome was erected from the

designs of J. H. Mansard, nephew of the celebrated Francis Mansard, and was not finished till 1706, after a work of 30 years. This edifice, in which Lewis XIV displayed all his magnificence, is cited with those of Saint Peter at Rome, and of Saint Paul in London, though of much smaller dimensions than the latter, and infinitely below the former. An ingenious plan, a grand and magnificent aspect, a very finished execution, a great richness, and the talents of the first artists of the last century employed upon it, have raised it among those of the very first rank in France; the whiteness of the stone, the quantity and finish of the ornaments of sculpture, the paintings of the dome, the marble pavement, and the rich *baldaquin* of the altar, are what chiefly attract the attention of strangers.

The disposition of the plan is ingenious, and the effect of the 4 chapels seen from the centre is beautiful; the position of the altar, in the elevated sanctuary between the dome and the church, has something magical and extraordinary, whether it be considered from the side of the church or from the dome. This union of the two edifices by the opening common to both at the extremity of the church, and at the circumference of the dome is, however, too confined, and wants grandeur.

When one arrives by the side of the church one feels regret that the ground plot of the dome is so sunk, and that the altar is not in the centre; if, on the contrary, we enter under the dome, we are astonished that the altar is

not preceded by a nave, or at least by a very large vestibule, and, on whatever side we stand, we cannot enjoy it as a whole; we always perceive two contiguous edifices that must be considered one after the other, which prevents the satisfaction desired. This extraordinary disposition can only be accounted for by considering the church as belonging to the house, and forming the chapel destined for the veterans, who inhabit it; and the dome as a royal chapel in which Lewis XIV delighted to join in acts of thanksgiving to the god of armies along with his brave warriors: considering this we are the less surprised to find on this side a portal and superb avenues, as all the royal pomp was displayed before the entrance of the dome, the door of which was never opened but for the sovereign.

It is on this side also that we should observe the portal and the pyramidical effect of the dome exteriorly. Its elegant and tapering form appears to great advantage, whether seen from afar or at the proper distance for enjoying at once both the dome and the portal. But, in the latter case, one is forced to admit that the mass of the portal is too small and too much subdivided in its parts for the base and support of such an elevated decoration. Substitute in its place a portico in the style of the Pantheon at Rome; what a difference between it and the paltry composition of the portal of the dome of the Invalids! This portal is 180 feet in length and 96 in height. It is raised on a flight of steps, and

decorated with the Doric and Corinthian orders, superimposed and crowned with a triangular pediment, enriched with all the ornaments peculiar to them. A third order of Corinthian columns reigns round the dome, which receives a cupola, which is itself surmounted by a lantern, above which rises a needle, terminated by a cross at 368 feet from the ground. Two marble statues, 11 feet high, representing Saint-Lewis, by Coustou, and Charlemagne, by Coysevox, are placed in the niches under the peristyle. The dome is covered with lead, and ornamented with 12 grand compartments, which were gilt under Lewis XIV, painted yellow under Lewis XV, and regilt by order of Bonaparte. Above the Corinthian order round the dome are four statues of the four cardinal virtues, Justice and Temperance in the middle, Prudence and Fortitude at the extremities. On the pediment and on the corners of this edifice formerly stood various colossal statues which were removed during the revolution.

Round the interior of the dome are six chapels, and the reputation of its paintings is spread all over Europe. Several great painters, Lafosse, one of the best colourists of the French school, Jouvenet, the two Boullongnes, Lebrun and others, concurred in this vast work. The pavement of the dome and chapels is remarkable for its beautiful compartments intermixed with lilies and cyphers, the arms of France, and the ribbon of the order of the Holy Ghost. For the advantage of

strangers who may wish to examine the interior of the dome and its chapels and paintings, in detail, we shall now give a complete description of them.

We enter the chapel of St. Augustin by a gate, over which, on the outside, is a low-relief, representing St. Lewis on his death-bed, by Van Cleve. From left to right are the following pictures, all by L. Boullongne: above the entry, St. Augustin preaching at Hippo in presence of the bishop Valerius; his Baptism; his Conversion; the Saint on his death-bed, curing a sick man; his Conference with the followers of Donatus; his Ordination as Bishop, by Megalius, primate of Numidia: the painting of the ceiling represents St. Augustin in heaven.

Formerly there were three statues in this chapel: St. Augustin, by Poullétier; his friend St. Alypius, by Mazière; St. Monica, his mother, by Le François: they were either sold or destroyed during the revolution, and some plaster statues have been substituted in their stead. Under the windows are gilt low-reliefs, representing angels, by Anselme Flansaut: under two of the side pictures are two low-reliefs of the same description and by the same artist. On the entrance gate is a low-relief in marble, representing St. Lewis administering justice to his people, by Poullétier. Above the gate leading to the centre of the dome is Religion, by Lapierre; above the other gate, St. Lewis exhibiting a relic of the holy cross, which he had brought

from Jerusalem. From this chapel we walk into another, formerly in honor of St. Theresa, and now appropriated for the monument of Vauban, the famous French engineer, erected to his memory by the royal body of engineers, in 1807, a century after his death. It is a plain obelisk with a trophy of arms. Above this simple, but noble monument, are two figures in sculpture, representing Temperance and Prudence.

Above the two gates of this chapel are, in low-relief, St. Lewis ordering the construction of a church, by Maquier, and the taking of Damietta, by Hurrel: after this follows the chapel of St. Ambrose, in which are the following pictures, by B. Boullongne. Above the entry gate, St. Ambrose converting a disciple of Arius; finding the body of St. Nazarius martyr; his Happy Death; cures a Demoniac; refusing to admit the Emperor Theodosius into his church; consecrated Archbishop of Milan: the ceiling represents the Beatification of St. Ambrose. The statues of this chapel were formerly: this Saint, by Slodtz; St. Satire, by Philippe Bertrand; St. Marcellina, by Lepautre. Above the entry gate is, in low-relief, St. Lewis washing the feet of poor people, by Poulletier. The gate leading to the interior is crowned with a low-relief, representing a Vision of St. Lewis, by Maquier. The gilt low-reliefs under the windows and pictures represent concerts of angels, by St. Omer and Hardy.

Next follows the sanctuary where the High

Altar, destroyed during the revolution, is to be replaced; its construction is already far advanced, and it will be adorned by appropriate ornaments and by fluted Corinthian pillars, instead of the twisted columns which formerly existed. The pictures of this sanctuary were painted by Coypel; they have lately been done anew by M. Lafitte, and represent, on the ceiling, the Holy Trinity; above the arcade, the Assumption of the Virgin: this picture is considered the masterpiece of painting in the church. Under the two windows, Angelic Concerts, by B. Boullongne, and L. Boullongne. The architecture above has been gilt over, and similar improvements are in contemplation for the other parts of the building. The four sculptures above the two arcades represent Religion, Charity, Abundance, and Hope. Above the two gates are two low-reliefs, one of St. Lewis sending Missionaries to the infidels, by Slodtz; the other St. Lewis serving poor people at dinner, by Legros.

From the sanctuary we enter the chapel of St. Gregory, in which are the following pictures, originally painted by Ch. Lebrun, but some years before the French revolution, repainted by Doyen. This chapel being exposed to the north, the original paintings were soon very much damaged. Beginning above the entrance we find: Cessation of the Plague through the prayers of St. Gregory; he retires into a Wilderness, when the Holy Ghost visits him; translation of his body; he causes

the church of St. Peter to be rebuilt; an Ambassador of the King of the Goths renders him thanks for having preached the Gospel among his people. St. Gregory at the siege of Rome. On the ceiling, the same Saint is represented in Heaven. The statues were formerly: St. Gregory, by Barrois; St. Sylvia, by Fremni, St. Emiliana, by Le Lorrain. Above the entry gate is a low-relief of two angels supporting a medallion, representing the Legate of the Pope giving the Cross and his Benediction to St. Lewis, at his departure for the Crusade, by Lapi  re. On the opposite door, St. Lewis's marriage, by Lapi  re, in a medallion, supported as above. On the other gate, the figure of Hope, by Le Comte: the gilt low-reliefs under the windows and the pictures represent angels, by Poull  tier. The former chapel of the Virgin now contains the Monument of Turenne, as it formerly stood in the royal cathedral of St. Denis, from whence it was first removed to the Museum of French monuments, and finally deposited in this dome with his remains in the year 1799. This monument represents the Hero dying in the arms of Immortality, who crowns him with laurels and points to the states over which he obtained his triumphs. In the front is a low-relief in bronze, representing the battle of Turkheim, one of Turenne's victories. This was executed by Tuby. Underneath are two female figures of Wisdom and Valour deploring the loss of the hero. They were done by Marcy and the whole

monument was the invention of Lebrun.

Near the tomb of Turenne is that of Marshal Vauban.

The sculptural works of this chapel are, above the entry gate: St. Lewis, in low-relief, touching and curing sick people, by Maquier. Above the opposite gate, the Translation of the Crown of Thorns from Jerusalem to France, by Van Cleve.

Above the monument, Justice and Fortitude. The chapel of St. Jerome is the next and last. The pictures were painted by B. Boullongne, and represent: above the gate, St. Jerome reprimanded for having read profane books; the same Saint in a desert, afraid of God's Judgment; his Death; his Ordination as a Priest; his Baptism; his Visit to the Tombs of the Martyrs. On the ceiling, St. Jerome in Heaven. The former statues were St. Jerome, by Adam; St. Paul, by Garnier; St. Eustache, by d'Arles. The gilt low-reliefs under the windows and pictures represent groups of prophets, by Coustou.

Above the gate towards the chapel of the Virgin, a low-relief of two angels, supporting a medallion in which St. Lewis is represented curing sick people, by Poullétier; on the centre gate, the figure of Charity; on the gate towards the great entry, St. Lewis, assisting at the Funeral of the Warriors slain during the Holy War, by Poullétier; on the outside, above the same gate, the Pope giving his Benediction to St. Louis and his Children, by F. Spingola. The centre of the dome exhi-

bits a most majestic aspect: its height is 190 feet, its diameter 60, and it is most magnificently adorned with the following pictures: on the ceiling, the grand picture by Lafosse, of 50 feet diameter, representing, in more than 30 figures of colossal size, St. Lewis in Heaven, offering to Jesus Christ the sword with which he subdued the Infidels. Under the picture are the following paintings of the twelve apostles, by Jouvenet, with the attributes, as follows: St. James the elder, with an Angel before him; St. Andrew, with Three Cherubs; St. Paul, with an Angel bearing a Sword; St. Peter, with a Cross and Angels; St. James the Less, with an Angel underneath; St. Philip, with two Angels and a Cross; St. Thomas crowned by an Angel holding a Cup; St. Jude, with an Angel and Sword; St. Simon, with an Angel and Saw; St. Matthias with Angels holding Axes and Crowns; St. Bartholomew, with an Angel holding a Cutlass. These pictures are 28 feet high and from 8 to 11 wide; the figures more than 12 feet in length.

The four evangelists are under the apostles; they are masterpieces, and being the lowest of all the pictures, and in the best light, are the most conspicuous and remarkable. Towards the sanctuary are St. Mark holding a key, and St. Mathew holding a book; on the opposite side, St. Luke, with an Angel, holding a Crown; St. John, with an Angel, holding the Manuscript of the Gospel. These beautiful paintings are by Lafosse.

Above the gates of the four chapels are the following low-reliefs: towards the sanctuary, an Angel holding the oil with which the French monarchs were anointed at their Coronation, by Antoine Flament; another with a shield, by Coustou; on the opposite side, an Angel with a Helmet, by Coysevox; and one with the French Flag and Crown, by Van Cleve. The twelve low-relief medallions of the kings of France in the entablature of the dome were transformed during the revolution into Roman and Grecian philosophers, with Voltaire and Rousseau among them. They are now restored to their ancient state, and represent, beginning with the most ancient kings, Clovis, Dagobert, Childebert, Pepin the short, Charlemagne, Lewis the Debonnair, Philip Augustus, St. Lewis, Henri IV, Lewis XIII and XIV.

A marshal of France is governor of this magnificent establishment, which it is said can contain 7000 persons, but at present there is not above half that number. Under his orders is a staff (*état-major*). An administration composed of eminent persons superintends and regulates the employment of its revenues; skilful physicians are attached to it, and the sisters of charity nurse the sick with the tenderest care. These old warriors find in this asylum abundant and wholesome food, every attention to their infirmities and wounds, and pay proportioned to the rank they held in the army. Nothing is spared to alleviate their pains, to console their old age, and to procure for them a calm repose. The re-

factories of the officers are separated from those of the soldiers, and those above the rank of captain dine in their own rooms. All the officers are served in silver. Dinner is at 1 o'clock and supper at 7, and it is highly interesting to see those veterans seated at their repasts. The kitchens are remarkably spacious. The hotel may be seen every day from 10 till 4.

Ecole Militaire (Royal Military School),

[In front of the Champ de Mars.]

Lewis XIV did himself great honour by erecting an asylum for old warriors; Lewis XV also illustrated his reign by forming an establishment, which may be considered as an appendage to the Hotel of the Invalids, for the education of young officers. By an edict of 1751, Lewis XV declared that, wishing to give the nobility new proofs of his affection, he should found a school for the gratuitous education of 500 young gentlemen, chosen from the sons of poor nobility; and that those should be preferred who, having lost their fathers in the field, were considered as children of the state. The Royal Military School was erected soon after, and is sufficiently spacious to receive not only the 500 youths, but also a great number of officers and masters of every kind. A vast spot of ground was selected for this edifice in the *plaine de Grenelle*, near the hotel of the Invalids; and it was erected from the designs of Gabriel, the king's first architect. The principal entrance towards the

town is on the *place de Fontenoy*. The opposite façade fronts the *Champ de Mars*, and the *pont de Jéna* (now called *pont de l'Ecole Militaire*). The whole extent of the buildings, courts and gardens, is comprised in a parallelogram of 1320 feet in length and 780 in breadth, preceded and surrounded by great avenues. Two courts, the first 420 feet square, and the second 270, surrounded by a gallery of Doric columns, precede the principal body of the building, towards the *place de Fontenoy*; the rest consists of adjacent courts, gardens and constructions in a more simple taste, for all the wants of this vast establishment. An hydraulic machine, placed on four wells, sets four pumps in motion, and supplies 44 hogs-heads (*muids*) of water to the house per hour. On the extremities of the two wings which reach to the railing of the first court, are two pediments adorned with paintings in fresco, by Gibelin, in which the effect of low-relief is well imitated. Though exposed to the air, these paintings have suffered no alteration. The first, to the right, represents two *athletæ*, one of whom is stopping a fiery horse; the second, to the left, is an allegory of Study, accompanied by the attributes of the Sciences and Arts. In the middle of the *cour d'honneur* was a statue of Louis XV, by Lemoine, which is now preserved in the Museum of French monuments.

The principal body of the building is decorated on the side of the court by an order of Doric columns surmounted by an Ionic

order; in the centre rises a projecting body of the Corinthian order, the columns of which embrace the two stories: it is crowned with a pediment and an attic. The façade towards the Champ de Mars is decorated with a single advanced building of Corinthian columns, similar to the preceding. In the centre is a vestibule with four rows of columns of the Tuscan order, opened on the two sides by three doors. Here were formerly the statues of Marshal de Luxembourg, by Mouchy; of Turenne, by Pajou; of the Grand Condé, by Rolland; and of Marshal Saxe, by d'Huez. They are now in one of the halls of the Louvre. On the first floor, the *salle du conseil* and some other halls are adorned with pictures representing the battles of Fontenoy, and Lawfeld, and the sieges of Tournay, Fribourg, Menin, Ypres and Furnes, painted by Lagrenée, Beaufort and Doyen. The dome which crowns the building has a dial-plate surrounded at its base by the figures of Time and Astronomy. In 1768, the Duke de Choiseul, minister of war, having ordered the construction of an Observatory in this hotel, Jerome de Lalande, the famous astronomer, proposed to establish a large mural quadrant, but was not able to carry it into effect till twenty years after. Lalande caused a part of the wing of the building, to the left of the first court, to be raised two small stories; he had a mass of masonry constructed for bearing a telescope; and a wall in the direction of the meridian for receiving the mural quadrant.

These two fine instruments, and some others for astronomical observations, are placed under the particular superintendence of an astronomer. The fine plan of this vast edifice, its exterior, and all its surrounding appendages do the greatest honour to the architect. During the time of Bonaparte, the military school was formed into a barrack for the imperial guard, but it has lately been restored to its original destination by Lewis XVIII.

Champ de Mars.—This is a regular parallelogram, 2,700 feet long and 900 broad, without including the four rows of trees on each side of it. It is surrounded with dry ditches lined with stone, and extends from the military school to the bank of the Seine. The sloping terraces on each side were formed by the population of Paris of both sexes and of all ranks and conditions in 1790, for the grand ceremony of the *Fédération*, which took place on the 15th of July, when an altar, called *l'autel de la patrie*, was erected in the centre, and Lewis XVI, being placed in the balcony of the Military School, took the oath to preserve the new constitution. More than 60,000 persons were constantly at work till the terraces were completed. The Champ de Mars is now appropriated to military manœuvres and reviews, which frequently take place there. The horse-races for the department of the Seine are also exhibited there once a year, generally in the month of September. Facing the Champ de Mars, the spot may be

seen on which the *foundations of the Palace of the child some time known by the name of KING OF ROME*, were laid in 1810. These foundations were on the spot formerly occupied by an alms house, belonging to Chaillot. A great deal of adjacent land was purchased to enlarge it. The gardens and grounds were intended to extend to, and join the Bois de Boulogne, which would have become an appendage to this palace. To accomplish this it was intended to remove the barrier of Passy, and the intermediate barriers between that and the barrier de Neuilly, and to place them nearer to the Champs-Elisées. The plan was stupendous and well combined—but *sic transit gloria mundi!*

Hôtel de la Légion d'Honneur (Palace of the Legion of Honour),

[Rue Bourbon.]

This is one of the most elegant edifices of which Paris can boast. It was built in 1786, by Rousseau, for the Prince of Salm, who was guillotined during the revolution. The principal entrance is in the form of a triumphal arch, flanked on each side by a colonnade of the Ionic order, which leads to two pavilions, the mass of which is parallel to that of the entrance, and the attic is adorned with low-reliefs, by Roland. A similar Ionic colonnade reigns round the court in the form of a covered gallery, and terminates in a frontispiece decorated with Corinthian columns of a larger proportion, forming a portico, under

which is the entrance to the vestibule, where there are some steps to ascend to the apartments. The front towards the river is not near so magnificent, and consists merely of a semi-circular part, between two strait plain buildings. The apartments of this hotel are decorated with an elegant simplicity, either with stucco, paintings, or precious wood, according to the character of the different rooms. The principal saloon which looks to the river, is in the form of a rotunda, of which the diameter is 13 metres, or 40 feet. The ceiling is decorated with a low-relief in *grisaille*, reigning all round on a mosaic of gold. The *grande chancellerie* of the legion of honour was instituted in this hotel in 1802. Strangers may see it by applying early in the morning to the porter.

Hôtel des Gardes-du-Corps (Hotel of the King's Body Guard), [Quai d'Orsay.]

This vast building, which satisfies the eye by its mass and uniformity, has no other ornament than the arms of France executed in low-relief above the principal entrance. The shield is surrounded by two females seated, about the proportion of 7 feet; one is Fame, blowing a trumpet and holding a crown; the other is France leaning on a sceptre and holding in her right hand a branch of laurel. These figures, by M. Taunay, are remarkable for grandeur of position, correctness of form, and the good style of the draperies.

Casernes (Barracks).

Paris is indebted to Marshal Biron's zeal for military discipline, and to the regard which he paid to the comfort of the troops, for those spacious, commodious, and sometimes magnificent barracks which are placed in the faubourgs and in the environs of the capital; they were erected about the year 1780. There are not less than 24 that will frequently meet the eye of the stranger in his perambulations through Paris. The principal are: No. 6, rue de Clichy; 23, rue de Babylone; 32, Grande rue Verte; 23, rue de Clichy; 51, rue Popincourt; 62, rue de l'Oursine; rue de Rivoli, facing the Palace of the Tuileries; 22, rue de la Pepinière; 72, rue du faubourg du Temple; 76, rue du faubourg Poissonnière.

Hôtel du Ministère des Affaires Etrangères (Hotel of the Minister for Foreign Affairs),

[No. 84, rue du Bac.]

The hotel now occupied by the Minister of Foreign Affairs, is not the property of the government, and therefore can hardly be classed among the public buildings. It belongs to the heirs of the Marquis de Galifet, who had it constructed on the designs of Legrand, in 1785. The events of the revolution prevented the completion of this hotel; but Prince Talleyrand, when minister of foreign affairs,

made several ameliorations in it, especially in the interior. After having passed through the grand apartments, one finds, with equal surprise and pleasure, a fine gallery, preceded by a vast saloon, from which it is only separated by Corinthian columns. This important addition was effected under the direction of Renard, an excellent architect, who died at an early age. Though this hotel is spacious, and displays externally perhaps an exaggerated luxury of architecture, it is not sufficient for the department of foreign affairs, and the minister is lodged in a very inconvenient manner. These considerations, together with the unsuitableness of government renting a private hotel, occasioned an order for the construction of a magnificent edifice, which is now rising on the quay d'Orsay, near the hotel of the King's guards, and between the streets of Bourbon, Belle-Chasse and Poitiers.

The *bureau* for passports is open from 10 till 5.

P. S. Since the above was written, Government has purchased the hotel of the late Marshal Berthier, Prince of Wagram, at the corner of the rue des Capucines and the Boulevards, where the Minister for Foreign Affairs at present resides, and where part of his official business is now transacted.

New Hotel of Foreign Affairs.

The entrance will be formed, in the rue de Bourbon, by a portico of arcades, which will embrace the whole breadth of the principal court, and be connected with other porticos with which this court will be surrounded.

To the right and left, other courts containing the offices will afford a convenient outlet to the streets of Belle-Chasse and Poitiers. The disposition and distribution of the plan are so combined that carriages may drive in a grand and easy way to the foot of the staircases leading to the apartments of the minister and to the different divisions of his office.

The principal façade, in the rue de Bourbon, is 115 metres in length, and is composed of two projecting buildings in the part of the centre occupied by the open portico above-mentioned. On the side of the quay, the façade presents a projecting building of 90 metres and two receding buildings of 20 metres. In the projection will be, on the ground-floor, the ministerial offices and a vast apartment for reception; on the first floor, the lodging of the minister and his family. The façades will have an equal height all round, be crowned with the same entablature, and decorated with two orders of architecture, disposed nearly like the two first in the court of the Farnese palace at Rome, so that there will be harmony and unity in their character.

The recollection of the designs which were exposed in the Louvre, and the inspection of what has been already executed, have afforded us the means of entering into some details on this fine production of M. Bonnard. There can be no doubt that this hotel, by the striking mass of its elevations, will adorn, in a remarkable manner, one of the finest parts

of Paris, and will powerfully contribute to give strangers a high idea of the state of the arts in France at the beginning of the 19th century.

CHAPTER IV.

PRIVATE HOTELS,

Ancient and modern.

It appears that it was anciently the custom in London, as it still is in Paris, to give the name of Inn or Hotel to the houses of the nobility; for Gray's Inn, Farnival's Inn, Clifford's Inn, and others, now occupied by the students of law, were originally the residences of Lords Gray, Farnival and Clifford. This denomination has quite fallen into disuse in London, but is still preserved in Paris, where the principal houses of the nobility and gentry are always called *hôtels*, and the term is even applied to some public buildings, as we have stated in the last chapter. The plan of the principal private houses or hotels in Paris is very different from those in London. The house is seldom to be seen from the street, being almost always situated *entre cour et jardin*, between a court-yard and a pleasure-ground, and secluded from the street by lofty walls and doors, generally adorned exteriorly with some order of architecture. On each side of the court are commonly the offices, coach-house and stables. The pleasure-ground, or garden is often of great extent, and some of these hotels are truly magnificent.

In describing the churches, palaces, and public buildings in the three first chapters of this work, we had occasion to distinguish the epochs in which architecture changed its style in the construction of those different edifices. This change is not less perceptible in those we are now going to examine under the denomination of hotels and private houses. Down to the end of the reign of Lewis XIV, the grave and severe style of architecture, of which some models have been left by Delorme, Bullant, and Ducerceau, was generally preserved by Desbrosses and Mansard. Under Lewis XV, taste in architecture degenerated in the decoration of most of the private buildings built by the architects of that time; but the interior distribution attained improvements which may be said to have continued to increase down to the present day. In the new quarters of Paris a considerable number of houses or hotels have been erected by able architects still living, the composition of which exhibits at once a decoration in a new and varied taste, and a pleasing and commodious distribution of the interior.

Palace or Hotel of the Duchess of Bourbon,

[No. 23, rue de Varennes.]

It would be difficult to find a more agreeable situation than that of this hotel, which was constructed by Brogniard with that exquisite taste which characterises his productions.

Hotel of the Dowager Duchess of Orleans,

[No. 38, rue St. Dominique, faub. St. Germain.]

This magnificent hotel was formerly inhabited by the venerable magistrates of the family Molé.

Hotel de Carnavalet,

[No. 27, rue Culture Sainte-Catherine.]

This hotel is one of the most curious monuments of the 16th century, but is little spoken of at present. It was built by three celebrated architects: Bullant, who began it, Ducerceau, who finished it, and F. Mansard, who repaired it in its present state. The sculptures which decorate it are by J. Goujon, the same who made those of the Fountain of the Innocents.

The hotel de Carnavalet has another claim to our notice from having been the residence of Mad. de Sévigné and of the Countess of Grignan her daughter.

The building to the street is raised one story only above the ground-floor. It has five windows in front, and presents, at the extremities, two projecting pavilions crowned with pediments. The ground-floor, adorned with vermiculated rustics, forms the sub-basement of an order of coupled Ionic pilasters, which decorates the first story. The door is placed in a circular niche, surmounted by a cornice in the form of a pediment. Under the arch is a shield surrounded by ornaments; on the

key of the arch is a little figure, and on the two sides of the door a Lion and a Leopard. Above the cornice of the sub-basement, on two piers of the first story, are represented in low-relief, two allegorical figures, Force and Vigilance. Round the court, on the piers of the fronts of the first story, are twelve large figures in low-relief; those representing the Four Seasons are remarkable for that beauty of design and grace of execution, which distinguish all the works of the celebrated artist Goujon. The eight others are inferior, and not supposed to be by the same hand.

Hôtel Lambert,

[No. 2, rue et île Saint-Louis.]

The *Isle Saint-Louis*, which we now behold regularly built and bordered by magnificent quays, was originally called *l'Isle-aux-Vaches*; a name that had been given it to distinguish it from the *Isle Notre-Dame*, of which it was a dependence. Henry IV had conceived the project of building houses there, but the execution of it was left for the reign of Lewis XIII. In 1614, the two islands were joined by a bridge, and all the houses in *Isle Saint-Louis* were constructed before the middle of the century.

Among these edifices, which are all much alike, some hotels deserve mention, but the *hôtel Lambert* is the most remarkable. It is situated at the eastern extremity of the rue Saint-Louis, which divides the island in its whole length. The entrance of the hotel to

the street has a fine appearance. The court, rather small, is surrounded by buildings, and decorated by a Doric order: the building at the bottom of the court has, moreover, an Ionic order. A grand staircase with two flights of steps is seen from the court, between the columns which form the vestibule; it is of a fine form and in the style of that age, but it is magnificent, and its picturesque disposition is singularly remarkable. The right wing has another front to a sort of garden, or rather terrace, on a level with the first floor. The view from it is charming, extending over the Seine, the *Isle Louviers*, the ancient arsenal, the quay and the bridge of the *Jardin du Roi*, and the banks of the Seine. The two fronts of the building on the terrace are decorated with pilasters of the Ionic order, crowned by a little attic on which are placed stone vases.

The hotel Lambert, built by Leyeau, first architect to Lewis XIV, was decorated interiorly by several celebrated painters. In one of the first halls are some large pictures, and among them is one by Bassano, representing the Rape of the Sabine women. The cabinet following is adorned with landscapes, painted on the pannels, by Patel and d'Hermans. Five other paintings represent the history of Æneas, by Romanelli; the subject on the ceiling, the Birth of Love, is by Le Sueur. On the second floor is another gallery, richly decorated, the door of which has two gilt columns. The ceiling, painted by Lebrun, represents the labours of Hercules, and is enriched with a

great number of ornaments. On the piers, between the windows, are landscapes painted by different masters, with low-reliefs, bronzes and gilding, very well executed. We pass from this into another large room, of which all the paintings are by Le Sueur. On the ceiling is Phæton, entreating his father to let him drive his chariot. There were also five pictures of the Muses, on wood, which have been taken off with great address and transferred on canvass, and are now in the gallery of the Louvre. In the *salle des bains*, on the second floor, Le Sueur has represented in the angles of the ceiling, the Divinities of the sea and the waters, accompanied by children who play with branches of coral. There are also four feigned low-reliefs of sculpture, viz : the Triumph of Neptune, that of Amphitrite, the fable of Actæon, and that of Calisto.

After reading this description of the beauties of nature and art, which render this habitation so agreeable, could we believe that it is now vacant and left almost in a state of degradation? The *hôtel Fénélon* and the *hôtel Bretonvilliers*, which are in the same quarter, enjoy similar advantages and are in the same state; notwithstanding no house in the *Chaussée d'Antin*, or on the Italian Boulevards is comparable to any of these three hotels.

Hôtel d'Avaux,

[No. 57, rue St. Avoye.]

This ancient hotel was built by Le Muet, for the Count d'Avaux, and is now the *chef-*

lieu of the *mairie* of the 7th municipal arrondissement. The door to the street is adorned with a cornice and pediment. The court is a long square, decorated on the four sides by an order of Corinthian pilasters, raised on a simple socle. It embraces the ground-floor and the first story, and is crowned by a balustrade. The door and court have a fine effect; the architecture is pure and correct, and its fine proportions give it a noble and striking character. The body of the house, between the court and garden, is single, the vestibule is decorated with an ordonnance of Ionic pilasters and eight niches without figures. The great staircase to the left is all of stone, as well as the balusters, which are square. It is terminated by a cupola, at the foot of which is a sort of tribune or gallery with a balustrade. The front to the garden presents several small projections, which the distribution and irregular form of the ground perhaps rendered necessary. All the windows, even those on the roof, are adorned with frame-works and pediments. This hotel has been much degraded by the erection of several small buildings both towards the court and garden, without any respect for the architecture, and the finest rooms have been divided by partitions. The garden is large, and ornamented with turf and plantations in a picturesque style.

Hôtel Thélusson,

[No. 28, rue de Provence.]

It is hardly possible to go over the northern side of Paris without remarking this house,

one of the richest and most agreeable in the metropolis. If ever a building presented an enchanting aspect exteriorly, it is surely the façade of this house, seen through the arch which forms a firm and manly frame to its elegant architecture. Placed at the extremity of a fine street, which it terminates, by its picturesque and theatrical decoration, it embellishes, moreover, the brilliant quarter of the rue de Provence.

This house was built for Madame Thélusson, in 1780, from the designs of Le Doux, who acquired a great reputation by it. A parallelogram of 44 toises in length, by 24 and a half in breadth, between two walls, composes the *ensemble* of this grand hôtel, which is situated in the middle of a garden. The principal entrance is by the rue de Provence, through a grand arcade, the aperture of which is 30 feet, and the mass, 60 feet long by 30 in height, is adorned with rustics and bossages, and crowned by a Doric entablature. The body of the building, which forms only one mass, in the middle of which is a court, contains a great number of rooms for state and lodging, with all the dependencies requisite in such a considerable mansion. The first story alone presents, after a broad and magnificent staircase, two vast antichambers, two fine saloons, a concert-room, a library, a gallery, a large dining-room, several rooms with cabinets or studies, a bath-room, etc. From the apartments is an opening to a terrace adorned with statues, orange-trees and flowers. Two flights

of stone steps descend to the garden. A mass of rocks presents the entrance to a grotto, formed under the saloon, and supporting the eight Corinthian columns with which the projection in the centre is decorated.

The rest of the ground round the building is planted with trees and shrubs, the masses of which are divided by serpentine walks. The principal rooms are decorated with much richness and taste. The ordonnances of architecture, the ceilings adorned with paintings, the arabesques and mirrors, all concur to render it a delicious habitation, but would require too long a description for the limits of this work. The ceilings of the *salon de compagnie*, of the music-room, of the dining-room and principal bed-room, were painted by Callet. When Murat was governor of Paris he occupied this hotel. It is now inhabited by the Russian ambassador.

Hôtel de Brunoy,

[No. 51, rue du faubourg St. Honoré.]

One would hardly suppose this elegant edifice was a private house. A single story of seven arcades, above which reigns a long frieze in low-relief, a peristyle of six Ionic columns of slender proportion, raised on a great number of steps, crowned by a second pile of steps, on the summit of which is seen the statue of Flora, mysteriously surrounded by high masses of trees—does not such an edifice rather resemble a temple than the house of an individual?

The architecture, however, presents at once so much grace and simplicity, that it generally conciliates admiration. The entrance is by the rue du faubourg Saint-Honoré, by a long lateral passage, which leaves the stables to the left, and leads to the great court: the two wings contain staircases and their vestibules: the façade of the principal body of the house on this side is merely adorned with rustics. The interior distribution is simple, and perfectly regular, and presents six great rooms. The saloon is decorated with fluted pilasters of the Ionic order, and the vaulted ceiling exhibits a good piece of painting by Vincent. Two wings of the building project into the garden, and are composed, to the right, of a boudoir and a library; to the left, of a bath and a study. This apartment opens to a broad terrace, from which is a descent to the garden, and the view from it extends over the Champs-Élysées, which, separated from the house merely by a ditch, seem to form only one pleasure-ground and one property.

Maison Saint-Foix,

[Rue Basse du Rempart, Boulevard des Capucines.]

This splendid mansion was originally built in 1775, by Brogniart, but it has since undergone very material alterations. The vestibule towards the court is very fine, and in the centre of the building is a magnificent staircase with two flights of steps, richly decorated and

terminated by a cupola. It forms an easy communication with all the apartments on the first floor by means of a gallery all round. These apartments are very considerable and spacious; and on the ground-floor and sunk story are all the other dependencies necessary to a complete and noble mansion. Two terraces surround the court, which are on a level with the first story, from which is a descent, by a grand flight of steps leading to the garden. The façade on this side presents a single story with five windows; it is adorned with rustics over the whole surface, and crowned by an Ionic cornice. Above the three middle windows is a grand low-relief. Those at the extremities are accompanied by two Ionic columns, surmounted by figures. The façade to the court also presents a single story and seven windows adorned with low-reliefs, and is decorated with a great order of eight Doric columns let into the walls. The two wings projecting to the street form two pavilions, of one window each, accompanied by two Ionic columns, and crowned by a pediment. From the boulevard, which is the true point of view, this façade produces a very agreeable effect.

Maison,

[Boulevard du Clos-Paen.]

This charming edifice, situated as it were in the midst of the fields, consists of an insulated pavilion with a view on three sides. It is raised two stories above a sub-basement.

The entrance is on the small side, an arrangement which, occasioned by the locality, produces a simple and commodious distribution. A large vestibule, adorned with columns, leads, on the right, to the staircase, and in front to the dining-room, the saloon, the bed-chamber, etc. Two façades only are decorated. The door of entrance to the vestibule is accompanied by two Doric columns. The grand front presents two projections at the extremities, which are crowned with pediments. In the middle is an open lodge, forming a terrace, on a level with the first story; it advances beyond the two pavilions, and is composed of six Doric columns. Four statues in niches adorn this colonnade, and two more above decorate the terrace, which is commonly supplied with flowers and shrubs. A double flight of steps descends from the lodge to the garden, and forms the sub-basement of the ordonnance.

It was built by Peyre, in 1762, who, in this composition, has successfully imitated the pure and severe taste of Palladio, both in the ingenious distribution of the plan and in the elegant ordonnance of the façades.

Hôtel Beaumarchais,

[Porte Saint-Antoine, corner of the Boulevards.]

This is situated at the extremity of the boulevard Saint-Antoine and the rue Amelot, and was built by Lemoine. The whole space it occupies forms a parallelogram, which may

be considered as divided into three principal parts: the hotel, properly so called, in the middle, the garden to the left, and to the right, the house that is let out. The hotel occupies all the breadth between the boulevard and the rue Amelot, on which it has two fronts, of about 22 and 26 toises: two opposite entrances lead to a circular tower placed in the centre of the buildings, which is raised two stories above the ground-floor. The court is 60 feet in diameter, and is surrounded by a covered gallery, composed of twenty arcades supported by Doric columns; five of these arcades have a double row of columns, and form a peristyle at the entrance of the garden. On a pedestal, in the middle of the court, is a copy in lead of the ancient gladiator, which was formerly in the hotel Soubise. The principal entrance is to the boulevard; and offers a vestibule terminated on each side by a circular part: to the right is the great staircase. The most remarkable rooms are the dining-room, on the ground-floor, and the saloon, on the first story. These two rooms, of a circular form, and of the same size, correspond with each other, and are lighted by a great window which fronts the garden. The dining-room is decorated with a frieze adorned with griffins, modelled on that of the ancient temple of Antoninus and Faustina at Rome. Before the window rises a grand vase, of Etruscan form, from which springs a *jet-d'eau*. On the two sides are two flights of steps which follow the wall

circularly, they are supported merely by their turnings, and unite in a balcony. Independently of the great window, this room is lighted by a lanthorn in the ceiling, and the glass on the chimney repeats the view of the garden, the boulevards, and the slope of Ménilmontant. The saloon is decorated with six glass doors, adorned with friezes in cameos, and in their intervals are eight pictures of rural situations and ruins, painted by Robert. In the antichamber, which precedes the saloon, is the statue of Voltaire seated, by Houdon.

The garden, planted in the English style, is composed with much taste; with inequalities of ground, sinuous and covered paths, rustic staircases, and masses of rocks and verdure, the effect of which is very picturesque. At the extremity, towards the rue Amelot, is a pavilion dedicated to Voltaire; it is decorated in the interior with 14 Ionic columns; exteriorly with a portico of 2 Doric columns, above which is this inscription:

Il ôte aux nations le bandeau de l'erreur.

Farther on is a little temple dedicated to Bacchus, adorned with a peristyle of 4 Ionic columns, and decorated without and within with allegorical paintings. In the upper part of the garden is a sort of lake, the water of which, supplied by the pump of Chaillot, feeds some fountains and basins in the low parts of the garden. Under the terrace to the left, on the side of the boulevard, is an

arched passage destined for carriages which go to the garden: this passage is entered by an arcade, decorated with low-reliefs by J. Goujon, that were taken from the *porte Saint-Antoine*, when it was demolished; the middle one, above the arcade, has been removed, but the two others, representing the Seine and the Marne still remain. The third part of this building, reserved to be let, has a front of 120 feet on the ancient *place de la Bastille*. This house, built in an advantageous situation, has gained considerably since the demolition of the Bastille, and by the plans of embellishment now carrying on in the environs. The garden was laid out by Bellenger.

Maison Le Doux,

[Rue du faubourg Poissonnière.]

This house was built by Le Doux, in 1780, for his own habitation. It forms the angle of the *rue des Petites Ecuries*; the façade presents a sub-basement, forming a terrace, behind which rise the first and second stories. The portico, of 4 Doric columns, is pleasing, and the house, though not large, contains all that is necessary for a complete mansion.

Maison Saint-Germain,

[Rue Saint-Lazare.]

This house was also built by Le Doux, in 1772, and is only remarkable for its Doric porch, adorned with 4 fluted columns.

Maison Lathuile,

[Rue du faubourg Poissonnière.]

This pretty pavilion, between a court and garden, was built in 1788, by M. Durand, professor of architecture in the Polytechnic school. The garden being a story lower than the ground in front, the principal apartment is only a few steps higher than the court. It is preceded by a vestibule and staircase, and the interior, which is very complete, is adorned in the modern taste and with an elegant simplicity. The inferior story, which is on a level with the garden, presents a large vestibule decked with columns and a bath. The façade to the garden has three stories; it is decorated on the ground-floor with a portico of four rustic columns, and on the first floor with four cariatides bearing an entablature. That to the court has only two stories, and is adorned with four Doric columns only to the height of the ground-floor. The garden is very pleasant, and in the English style.

Maison Callet,

[Rue du Mont-Parnasse.]

This house, built in 1777, by the architect whose name it bears, is placed between a court and a garden. The two fronts of the building are of pure and correct architecture; that towards the principal entrance presents four Ionic columns, above which is a large low-relief. At the bottom of the vestibule, the staircase winds round a statue which receives a brilliant light from above.

Maison d'Orlian,

[Rue du Mont-Parnasse.]

This house was built in 1775, by Poyet. The two façades are decorated on the ground-floor by two cariatides raised on pedestals, and bearing a Doric entablature. On the side of the court, the windows of the first story are adorned with frame-work and cornices; the middle one is surmounted by a pediment: above is a large low-relief. This pavilion recalls to mind the elegant casinos of Italy.

Before we conclude this chapter we shall give a rapid glance over some other private habitations, built at different epochs and worthy of being remarked. It is not a little surprising that, notwithstanding the apparent variety of its edifices, there is more uniformity in the dwellings of the inhabitants of Paris, than perhaps in any other city in the world. Every one despises antiquated apartments and wishes to be lodged in the most modern taste; insomuch that there remain very few of those antique mansions, the curious monuments of the manners and usages of the elder time. An excessive nicety in the internal distribution characterizes all the houses built under Lewis XV, but they have neither variety nor originality, and after having so fully described the Elysée-Bourbon, we think it needless to give the details of any more of those gorgeous hotels which are all alike in their common and monotonous arrangement. We shall, however, notice

Maison Le Brun,

[No. 4, Rue du Gros Chenet,]

Built by Raymond, a few years before the revolution. The façade is simple, but the court is decorated with some richness. It is round, and the terrace wall, which faces the vestibule, presents niches in which are antique statues: some large trees, which rise above, terminate this decoration, of which it is impossible not to remark the charming effect. There is a gallery, for the exhibition of paintings, which is very tastefully ornamented.

Hôtel de la Reine Blanche,

[No. 18, rue du Foin St. Jacques.]

This is one of the most ancient buildings in Paris, and appears to be of the 13th century. It exhibits only the miserable remains of the luxury of the times when it was built. The door at the entrance of the vestibule seems to be of later date, and doubtless belongs to the period of the revival of the arts in France.

Maison des Carneaux,

[No. 11, rue des Bourdonnais.]

This is a curious monument of the architecture of the 14th century. It was purchased, in 1363, by the Duke of Orleans, brother to King John, and to him must be attributed the construction of those spires, turrets, and open galleries in which is displayed all the elegance of Gothic architecture.

This house, which was inhabited by several illustrious personages, now bears the sign of the golden crown.

Hôtel de Cluny,

[Rue des Mathurins St. Jacques.]

This was built on a part of the ruins of the *Palais des Thermes*, in 1505, by Jacques d'Ambroise, Abbot of Cluny. A true taste in architecture had not then made its way into France, and the hotel de Cluny presents all the irregularity commonly found even in the finest Gothic mansions. Some details, however, exhibit an effort to leave the old routine, and especially the vault of the chapel, which is richly decorated and rests on a single column. Different statues which adorned the outsides have been destroyed, but the niches remain and are delicately worked. A printing-office, etc. now occupies the apartments of this hotel, which once formed a palace for Charlemagne, and the rooms are still extant in which it is said his two fair daughters were confined for their frailty.

Palais des Thermes,

[No. 63, Rue de la Harpe.]

We have already observed that Paris can boast of but few monuments of very remote antiquity, which is partly to be attributed to the dreadful ravages of the Normans in the 9th and 10th centuries. The venerable ruins of

an edifice called the *Palais des Thermes*, is the only monument of Roman architecture now existing in Paris; and is on that account extremely interesting. From the testimony of history it is proved that several Roman Emperors resided occasionally at Paris, or rather near it, for the town then consisted only of what is now called the *cité*; and they certainly had an habitation worthy to receive them. Julian appears to have resided the longest. He mentions Paris in his works, and was there when he was proclaimed Emperor. Passages of history and public acts also represent Clovis, the founder of the French monarchy, and several of his successors of the first and second race, as inhabiting the *Palais des Thermes* till the royal residence was transferred to the city, and the edifice was constructed, still called the palais, though long since appropriated to the tribunal of justice. Finally, an uninterrupted tradition from the most remote times, and authentic documents since 1218, give the name of *Palais des Thermes*, to the building evidently Roman, situated in the rue de la Harpe. From these facts it is conjectured with great probability, that here was the residence of one of the Roman governors of Gaul, and even occasionally of the Emperors; that it occupied a considerable space, and contained in its enclosure *therm*, or hot baths; which, from their importance or their variety in these regions, afterwards procured for the edifice this peculiar name; that after the conquest of the

Franks, this palace naturally became the habitation of their kings; that it was falling into ruins, when their successors, about five centuries after, abandoned it for a habitation in the city; that it was then successively divided into portions of private property, and, finally, that one of its parts has been preserved, from circumstances unknown to us, and has inherited the name of *palais des Thermes*. The plan of this building is nearly square, with the exception of the sort of antichamber which precedes the great room. Fronting the entrance is a large circular niche accompanied by two smaller ones, less deep, and quadrangular. On each side, in the lateral walls, is a recess, the object of which is unknown. The great room is 58 feet in length, 56 in breadth, and 40 in height above the actual level of the rue de la Harpe. A fine light enters by a large window, in the form of an arcade: it is in front of the entrance, above the great niche, and precisely under the arch of the vault, which is formed like that of almost all the *therm* in Rome. The extraordinary duration of this vault is most remarkable, as it has long resisted the most active causes of destruction. One is astonished to learn that for a great number of years past there has been a garden on the vault of the great room. A little paved road goes all round, and the middle is loaded with a layer of vegetable earth, three or four feet thick, resting on the bare groins of the vault. It receives, therefore, continually, the rain

water, and what is poured daily on the vegetables, trees, and shrubs cultivated in the garden, without appearing to be at all affected by it. It is composed, however, of nothing but bricks and stones, connected together by a mortar, composed of lime and Paris sand. The construction of the walls is generally of three rows of stones separated by four rows of brick, from an inch to fifteen lines only in thickness. The joints which separate them are also an inch thick, and this measure of joints is uniform in the whole construction. The four bricks, with their joints, thus form a thickness of eight inches; and the two rows of bricks, with the stones which separate them, are altogether 3 feet 6 inches. The stones, cut out of very hard freestone, are from 4 to 6 inches in front and about 6 inches of tail. The walls were covered all over with a layer of stucco of three, four, and even five inches thick; some parts of which still remain. Under this hall is a double row in height of vaulted cellars, or rather subterraneous aqueducts, 9 feet broad and the same in height, the extent of which is unknown.

This building, which had long been used as a magazine for a cooper, is now undergoing a complete repair, to free it from all the neighbouring obstructions, and to form it into a Museum of architecture. As the government has now taken this remarkable monument of antiquity under its special protection, and as the operations are proceeding with great rapidity, there no longer remains any doubt that this

project will be realised, and thus an edifice so rich in recollections, and containing, as it were, the genealogical title-deed of the city of Paris, will be preserved from further degradation and utter destruction.

Tour St. Jean de Latran,

[Place Cambrai, rue St. Jacques.]

We shall here just notice this square tower, another remarkable remnant of remote antiquity on this side of the town. It is situated on the eminence of St. Geneviève, near the place Cambrai, and is supposed to have been a part of the palace inhabited by Clovis.

Hôtel de Sens,

[No. 1, rue du Figuier.]

Is of the beginning of the 16th century. A carriage door, with a little door for persons on foot, according to ancient custom, towers, embrasures, and battlements, are still the noble marks of the primitive destination of this edifice; now converted into a place of meeting for waggoners, and other vulgar usages. In the reign of Francis I it was inhabited by the Chancellor of France.

Hôtel de Jassaud,

[Rue des Prêtres Saint-Paul, He St. Louis.]

This has nothing externally to attract attention; but at the bottom of a court is a small façade, decorated with all the taste of

the artists at the period of the revival of the fine arts. The piers of the windows have, instead of pilasters or columns, cariatides sculptured with good effect.

Maison Colbert,

[No. 14, rue des Rats.]

In this modest dwelling of the great Colbert, one would not expect to find sculpture of the grandest style; nevertheless the interior façades of this house are decorated with several low-reliefs admired by artists, and generally attributed by them to J. Goujon. On the south side of the court are two low-reliefs: in one, Ceres and Peace, standing, near Abundance, seated; in the other a Philosopher is conversing with one of his disciples. At the bottom of the court are three low-reliefs; the principal one represents Vulcan, seated, and forging a car; at his knees is Cupid; farther on are two Women, one of whom carries a book, the other a sceptre. The second low-relief is composed of three figures of women, with divers attributes; a child is at their feet. The third presents the Muse of History, seated, and writing, under the dictation of a woman, standing, with wings on her head. Another side is adorned with three pieces which belong to the same subject: in that of the middle is Apollo, seated, and surrounded by six Muses: the three other Muses are sculptured in the low-relief to the left, and in that to the right the artist has figured Homer and Virgil.

Hôtel de Sully,

[No. 143, rue Saint-Antoine, near the Place Royale.]

This house was a work of Duerceau, the same who completed the Tuileries. The names of the minister and artist are sufficient to excite curiosity. This was a very important edifice, and preserves some remains of its former splendour, notwithstanding the modern reparations that have disfigured it.

Hôtel de Beauvais,

[No. 62, rue de Beauvais.]

This hotel, built from the designs of Lepautre, had once the appearance of a palace. The court and some parts of the interior are still remarkable for a magnificence worthy of the age of Lewis XIV.

Hôtel de Longueville,

[No. 6, place du Carrousel.]

This hotel, formerly the habitation of the dukes of Longueville and Elbeuf, where the intrigues of the *fronde* were planned in the minority of Lewis XIV, was used by the farmers-general, before the revolution, for a manufactory of tobacco. It now serves for the King's stables!

Hôtel de Mirabeau,

[No. 6, rue de Seine.]

Derives its name from the father of the celebrated Mirabeau having resided in it. Here

also died Queen Margaret, first wife of Henry IV.

Hôtel de la Rochefoucault,

[No. 12, rue de Seine.]

Public baths are now seen on the spot where the great Turenne passed his childhood!

Hôtel de Richelieu,

[Rue Neuve Saint Augustin, opposite the rue d'Antin.]

This hotel and garden were formed from the designs of the architect Chevet. The architecture of the great staircase was composed and painted by Brunetti; the figures by Eysen. The garden is terminated by a saloon highly decorated, which looks on the Boulevard. It is now a public hotel.

Hôtel d'Aumont,

[No. 9, rue de Jony,]

Built from the designs of F. Mansard. The ordonnance to the garden is of fine proportion. On the ceiling of one of the apartments is the apotheosis of Romulus, by Le Brun. Another hôtel of the same name, rue de Beaune, near the Pont-Royal, is remarkable for its situation and garden like a terrace, which afford it one of the finest views in Paris. It is now *la mairie* of the 9th district.

Hôtel de Beauveau,

[Rue du faub. St. Honoré, opposite the allée de Marigny,]

Built by de Mezières.

Hôtel de Biron,

[No. 41, rue de Varenne, faubourg St. Germain.]

This is one of the noblest hotels in Paris. The garden is of an immense size, running all along the boulevard des Invalides, from the rue de Varenne to the rue de Babylone, and was at one time the finest in Paris.

Hôtel de Broglie,

[No. 19, rue St. Dominique,]

Built in 1704, from the designs of Boffrand.

Hôtel de Chatillon,

[No. 132, rue du Bac,]

Built by L'Assurance, pupil of J. H. Mansard. It is now a convent *des Dames de la Charité de St. Vincent de Paul*.

Hôtel d'Hollande,

[No. 51, vieille rue du Temple.]

This hotel, built from the designs of Cottard, is remarkable for its interior decorations. On the great door on the side of the court is a low-relief, by Regnaudin, which represents Romulus and Remus sucking a wolf, and found by Faustula. The ceiling of the staircase, painted by Poerson, represents Aurora. There is also a ceiling in one of the apartments, representing Zephyr and Flora, by Vien.

Hôtel d'Orsay,

[No. 35, rue de Varenne.]

Here are two ceilings, by Taraval; one, representing the apotheosis of Psyche, exhibits all the charms of painting; in the other, where Loves float in the air, the lightness of the artist's pencil is delightfully shown, as well as in the figures he has painted in a cabinet adorned with arabesques.

Hôtel de Valentinois,

[No. 105, rue St. Dominique,]

One of the finest hotels in Paris, built from the designs of Cortona. It is now inhabited by Dayoust, the Prince of Eckmuhl.

Hôtel de Luynes,

[No. 33, rue St. Dominique, opposite the church of Saint Thomas d'Aquin.]

This hotel, built from the designs of Le Muet, is very well decorated, and has a fine garden. The saloon has figures above the door, in the Russian costume, and also some fine Gobelin tapestry.

Hôtel de Nivernois,

[No. 10, rue de Tournon, near the Luxembourg.]

This hotel was lately inhabited by the Dowager Duchess of Orleans, but has been purchased by the town to lodge a company of gendarmes. It was repaired and decorated externally and internally about 40 years ago, by Peyre. The

principal room is a magnificent saloon, adorned with Corinthian pilasters and eight arcades. Above the entablature is a pedestal, decorated with intertwined laurel, which support the vault of the great ceiling, richly decorated with sculptures. In the four corners are *fascès* borne by children resting on ducal mantles. The ceiling, which represents Loves playing with Doves, is by Rameau. Exactly over each arcade are *œils de bœuf*, supported by eagles, which, as well as the *fascès*, form a part of the arms of the Duke de Nivernois. All the ornamental sculpture was executed by Cauvet. The Four Seasons in low-relief on the doors, and the eagles of the vault, are by Berruer. This saloon is richly gilt. The dining-room is decorated with 8 Ionic columns, imitating griotta marble; the ground is of stucco, imitating veined marble. It now serves as barracks to the gendarmerie.

Hôtel de Montholon,

[No. 23, boulevard Montmartre.]

This hotel, constructed by Soufflot le Romain, nephew and pupil of the architect of Saint Geneviève, is composed of several large suites of apartments. The façade, of the Ionic order, combines with the noble and grave style which the profession of the judge for whom it was built requires, a severe and pure imitation of the antique. The internal decoration corresponds by the richness of the ornaments and the taste which presides over

their choice. In the principal drawing-room is a painted ceiling by Robin, representing Themis, accompanied by Force and the Genius of Law; she comes to remove from the earth the vices which sprung from Pandora's box; Hypocrisy alone escapes the eye of Justice. The ornaments which surround this subject design, by allegorical figures, the virtues necessary to a judge. It is now inhabited by a Banker.

Hôtel d'Uzes,

[No. 178, rue Montmartre.]

This hotel, built by Le Doux, is remarkable for the triumphal arch which forms the entrance, and for the decoration of the façade to the court, preceded by an avenue. It is now occupied by the general direction of the customs, and is inhabited by Count St. Cricq, Director-General of the Custom-House (*douanes*).

Hôtel de Mademoiselle Guimard,

[Rue de la Chaussée d'Antin.]

This house, built by Le Doux, for a famous dancer at the opera-house, whose name it bears, represents the temple of Terpsichore, the goddess of dancing, and is remarkable both for its elegance and distribution. The porch is decorated with 4 columns, above which is a charming insulated group of *Copflans* stone, representing Terpsichore crowned on earth by Apollo. The figures, which have a proportion of 6 feet, were sculptured by Le Comte,

who also executed, in the recess behind the columns, a delicious low-relief, 22 feet long by 4 in height, of a circular form, and representing the triumph of Terpsichore. The nymph is on a car drawn by the Loves; Bacchantes precede her march, and the Graces, inseparable from dancing, follow the car, attended by Music. Two Fauns, playing on cymbals, indicate by their motions a dance in character.—Above the entrance of this house, is a charming little theatre, the ceiling of which was painted by Tavaré.

Hôtel de Matignon,

[Rue de Varenne.]

This appears like a magnificent palace on a minor scale, in the middle of an extensive garden.

Hôtel Runski,

[Rue St. Dominique.]

This hotel possesses little attraction in its exterior, but nothing can be more magnificent or tasteful than its interior decorations.

Hôtel de Croy,

[Rue de Bourgogne.]

Is chiefly conspicuous for its noble entrance, resembling a triumphal arch, adorned with the richest trophies.

Maison du Chanoine Fulbert,

[Cour des Chantres, près Notre Dame.]

Two ancient medallions in the wall, representing Eloisa and Abelard, distinguish the house of the atrocious Canon Fulbert, so often mentioned in the history of those unfortunate lovers.

Hôtel de la Reynière,

[Rue des Champs-Élysées.]

Once the residence of the famous author of the *Almanach des Gourmands*, Mr. Grimod; but now inhabited by Mr. Ouvrand, the ex-banker. The Duke of Wellington has always resided here when in Paris.

Hôtel de Soumariva,

[No. 4, rue Basse du Rempart,]

Is enriched by the Terpsichore and the Magdalen of Canova, and contains a very superior private collection of pictures, which may be seen by a proper application.

Hôtel de Craufurd,

[No. 21, rue d'Anjou St. Honoré,]

Is one of the handsomest in Paris.

Hôtel Borghèse,

[No. 39, rue du faubourg St. Honoré,]

Late the residence of the Princess Pauline, sister of Bonaparte, is now that of the English ambassador.

Hôtel Denon,
[No. 5, quai Voltaire,]

Inhabited by the scientific Egyptian traveler, Baron Denon, is one of the most celebrated for its collection of objects relative to arts and antiquities.

Almost all the principal streets in the *Bourg Saint Germain* abound with magnificent hotels.

In the *rue de Monsieur* are two or three fine hotels, which look on the *boulevard des Capucines*, built by Brogniard.

There is an infinity of other hotels in *Paris*, displaying much taste and decoration, but too numerous to describe.

CHAPTER V.

TRIUMPHAL ARCHES,

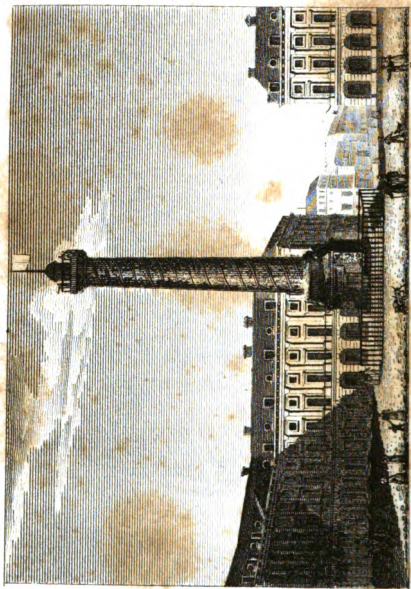
SQUARES (called PLACES), Courts and Passages

Place Vendôme.

The name of this square was originally derived from *César de Vendôme*, a legitimate son of *Henry IV* and *Gabrielle d'Estrées*, who possessed an hotel in this part which occupied eighteen acres of ground. The plan of a square in this spot was formed by the *Marquis de Louvois*, and it having been approved by the King, the hotel de *Vendôme* was purchased in 1685, for 600,000 francs, and all the buildings that composed it were demolished, toge-

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COLUMN OF THE PLACE VENDÔME.

Place des Victoires.

This place was erected in 1685, by the Duke de la Vallade, in honour of Louis XIV. Its form is the segment of a circle whose diameter is 240 feet. The houses are adorned with Ionic pilasters on a sub-basement of arcades, after the designs of Mansard. In the centre, upon a marble pedestal, was a magnificent pedestrian statue, in gilt lead, of Louis XIV. in his coronation robes, treading a Cerberus beneath his feet and crowned by Victory. At the angles of the pedestal, four bronze figures of slaves, in chains, represented the power of the monarch and the success of his arms. This monument was destroyed in 1790, and a statue of the republican general, Desaix, rose in its place. The latter has disappeared in its turn, and a superb equestrian statue of Louis XIV. in bronze, by M. Carbonneaux, after the model of M. Bosio, was opened to the public Aug. 25, 1822. The monarch, in the habit of the Roman Emperors and crowned with laurel, holds in his left hand the bridle of his prancing charger, and in his right the baton of command. The King's countenance is expressive of dignity, and the costume is happily chosen to convey the idea of power.—The pedestal is decorated with two bas-reliefs, representing the passage of the Rhine by Louis XIV. in 1672; and the monarch upon his throne, distributing military decorations. On one end is the inscription, LUDOVICO MAGNO, and on the other LUDOVICUS

XVIII ATAVO SUO. It will shortly be surrounded with palisades.

Place Louis XV.

This noble square or place, in the centre of which formerly stood an equestrian statue of Louis XV. in bronze, by Bouchardon, connects the garden of the Tuileries with the Champs-Élysées, forming, from the palace to the Barrier de l'Etoile, a straight and uninterrupted line of road not less than $\frac{1}{4}$ mile, in length. The area is immense, and the buildings and the gardens that surround it are in the highest style of elegance and grandeur. Entering it from the beautiful woods of the Champs-Élysées, all the magnificence of Paris seems to burst in a moment on the enraptured sight. Immediately before you is the great gate of the garden of the Tuileries, with the grand avenue leading to the *Château*; to the left, is the palace of the Minister of the Marine, and a corresponding edifice, forming together a majestic pile of the Corinthian order; on the right, over the Seine, which is there crossed by a handsome bridge (*Pont Louis XVI.*) the *Palais Bourbon*, a most chaste and classical structure, now the hall of the Chamber of Deputies; beyond, the gilded dome of the *Hôtel des Invalides*; and along the farther bank of the Seine an immense perspective of public edifices, terminated by the Mint. The outline of the *Place* is marked by *fosses* surrounded by balustrades, and the whole is completed by four fine marble groups placed at the

entrances of the garden of the Tuileries and of the Champs-Élysées. The two latter, which were brought from Marly, are by M. Couston, and represent grooms holding horses. The two others, executed by Coysevox, exhibit Mercury and Fame mounted on winged horses. This place will receive soon a new embellishment in the establishment of the marble statue of Lewis XV., and by the construction of 4 basins with *jets-d'eau*, which will be formed in the centre of the four plots of green turf.

The *place Louis XV.* was begun in 1763 and completed in 1772. It is 750 feet long by 522 broad, between the interior constructions, and forms an octagon, of which the sides that are cut off, 152 feet in length, are terminated at their extremities by large socles, adorned with pediments, and destined to receive statues that have never yet been executed. Two of these sides, near the Champs-Élysées, are opened diagonally by two roads; on the same side are four pavilions decorated with bossages, for the use of the keepers and watermen of the Champs-Élysées. All this enclosure is formed by the fosses abovementioned, 72 feet broad by 14 in depth, solidly built up, adorned with rustic work, and crowned by a stone balustrade. They communicate together by stone bridges with archivolts, and along the balustrades is a footpath raised on steps.

On the side of the place which fronts the river, are two large buildings, each 288 feet in front, separated by a street 90 feet wide,

called rue Royale, and terminated by the rue St. Florentin, and the rue des Champs-Élysées. Their façades are richly decorated, and of the Corinthian order of eleven intercolumniations, forming a gallery in front, at the extremities of which are two projecting pavilions, crowned with pediments and a balustrade: this order is raised on a sub-basement of 11 arcades, forming likewise, on the ground-floor, a gallery which extends behind the pavilions. These pavilions are adorned with niches, medallions, consoles and trophies of arms. The tympanums of the pediments are sculptured in low-relief; the sub-basement is enriched with rustic work. Gabriel gave the designs of this edifice, which was executed under the particular direction of Potain. The principal object of these two buildings was to terminate this side of the place by a picturesque and sumptuous pile of architecture; and it is very evident, from the disposition of the columns in the upper part, that the architect intended to rival those which Perrault erected at the entrance of the Louvre. The coupling of the columns, which has been reckoned the chief defect in Perrault's work, is certainly avoided in that of Gabriel; but still, connoisseurs in general give the palm to the former. However, it must be admitted that these two monuments are splendid, magnificent and rich productions of architecture. The building nearest the Tuileries was formerly employed as the *garde-meuble* of the crown, and contained an im-

mense quantity of precious objects. It is now occupied by the minister of the marine and colonies. A telegraph is established at the top of it.

During the time of anarchy, till about the year 1800, the place Louis XV, was called *de la Révolution*, and afterwards *de la Concorde*, in order to efface the memory of the crimes by which it had been polluted. In 1814, it resumed its first name. Since the return of Lewis XVIII, there was question of erecting a monument to Lewis XVI, but on the 10th of January 1816, the king published an ordinance for the re-erection of the statue of Lewis XV.

The events that have rendered this spot famous are too numerous to record, yet, at the same time, so identified with its history, that we present them to our readers in the following chronological order.

May 30th, 1770.—The artificial fire-works to celebrate the marriage of the Dauphin (afterwards Lewis XVI), and which, by a fatal accident, caused the death of 1400 persons, were let off on this place.

July 12th, 1789.—Prince Lauhan, stationed here with his regiment to prevent the assembly of the mob, was pursuing a seditious individual near the gate of the Tuileries, when the latter was thrown down by the Prince's horse. This spread the alarm throughout all Paris, and was the signal of the 14th July.

July 13th.—The garde-meuble was broken open, and 2 pieces of cannon, the muskets, and some valuable articles carried off.

Aug. 9th, 1792.—A patrole, called the royalists, was unexpectedly attacked here in the night. The abbé Bonnyn de Boven, who was at their head, escaped into a neighbouring house; but, seeing his comrades engaged, precipitated himself from the first floor upon the bayonets

of the assassins, who cut off his head on a post, the famous Throuenne holding his legs. M. Lulan, journalist, met with the same fate.

Aug. 12th, 1792.—The equestrian statue of Lewis XV was thrown down by order of the Legislative Assembly; boards were attached to the middle of the body of the king and of the horse, and by main force the monument was pulled down, with the exception of the right foot of the horse, which remained in the marble block. A wit observed "*Royalty has yet one foot in the stirrup.*" This statue was replaced by a monstrous one in plaster, of hideous physiognomy, representing the *soi-disant* Liberty. At its feet were murdered, from the 21st January 1793, to the 3rd May 1795, more than 2800 persons of both sexes and of all ages. Every party and every faction, by turns, conducted and were conducted to the scaffold erected on this place.

Sept. 17, 1792.—A great number of articles were stolen from the garde-ménble.

The National Convention celebrated a *fête* upon this place for the liberty of Savoy.

Jan. 21st, 1793.—Louis XVI suffered death on this place, where the following persons were also subsequently guillotined: *July 17.* Charlotte Corday.—*Oct. 2.* The deputy Brissot and 20 of his colleagues.—*Oct. 13.* Marie-Antoinette, wife of Louis XVI.—*Nov. 14.* Louis-Philip-Joseph, Duke of Orleans.—*March 25, 1794.*—The faction called the Hebertists and Maratists, to the number of 19, including Hebert.—*April 8.* The faction called the Dantonists, including Danton, Camille-Desmoulins, Herant de Sechelles, Fabre d'Eglantine, etc.—*April 16.* The faction called the Atheists, composed of Bishop Gobet, Chaumette (*procureur* of the commune), Anacharsis-Clootz (deputy), the wife of Camille Desmoulins, that of Hebert, etc.—*May 12.* Elizabeth-Philippine-Maria-Helena of France, sister of Louis XVI.—*July 28.* The infamous Robespierre, St. Just, Couthon, all three members of the Committee of Public Safety, and several others.—*July 29.* Seventy members of the Commune of Paris.

To the shame of the French people, a *montagne* was raised, on the place Louis XV, to Marat.

April 18, 1814.—When the armies of the Allies were at Paris, the Emperor of Russia caused a grand mass to

be sung, according to the Greek ritual, on this place. The altar was placed on the spot where Louis XVI was guillotined.

Place de Grève.

The word *grève*, in French, means a strand or shore. This *place*, on one side of which stands the *Hôtel de Ville*, and which is bounded to the south by the river, has been for many ages, and still is, the place of execution for criminals. Decapitation by the guillotine is now the only mode of inflicting death allowed by the laws of France. Executions in Paris are rare. This celebrated spot is known to the reader of poetry by Prior's humorous song of the thief and cordelier, which begins—
Who has e'er been at Paris must needs know the *Grève*,
The fatal retreat of the unfortunate brave.

Parvis, or Place Notre Dame.

The space before the porch of a great church is called in French *parvis*. All the distances from Paris, on the great roads, are reckoned from the door of the cathedral of Notre Dame. On the western side of this *place* are two fountains adorned with two antique vases, on which are sculptured Paupers receiving succour from Charity. To the south is the portico of the great hospital called *l'Hôtel-Dieu*. In the *cour des Chantres*, near Notre Dame, two medallions of Eloisa and Abelard are fixed in the wall of the house which belonged to Canon Fulbert, Eloisa's uncle.

Place Dauphine,

[Close to the Pont Neuf.]

Its form is triangular. It was constructed in part on factitious ground, and adorned with regular buildings in stone and brick, towards the latter years of the reign of Henry IV. The name it bears was given to it in honour of the birth of the Dauphin, afterwards Lewis XIII. In the centre is a fountain, in honour of the memory of General Desaix, as modest as the hero was himself.

Place Beauveau.

It forms a semicircle, the diameter of which is in the line of the street of the faubourg St. Honoré. The avenue of Marigny, in the Champs-Elysées, terminates in front of a colonnade, the entrance to the hotel Beauveau: the other buildings are handsome private houses.

Place Bourbon, or du Palais des Députés.

This square is quadrangular, and the façades which decorate it, though simple, produce an agreeable effect by the regularity of their proportions.

The squares or *places* just described are properly the only ones surrounded with remarkable edifices; all the others, amounting to 60 or 70, present spaces merely, more or less vast and regular, of which the principal decoration is some public monument, among

which are place St. Sulpice, still unfinished, of St. Etienne du Mont and of the Sorbonné.

Cour Batave,

[No. 24, rue St. Denis.]

The ground on which this court is formed, with the surrounding buildings, originally belonged to a confraternity known by the name of St. Sepulchre. They had a church here, with a cloister and divers dependencies. This property, united to the national domain, was purchased, in 1791, by a company of Dutch merchants, who demolished the ancient constructions and raised on the same spot several houses for trade, on a regular plan. This assemblage of buildings, in the midst of which is a court, in the form of a parallelogram, environed with porticos similar to that which decorates the sub-basement of the principal façade, took the name of *cour Batave*, and was soon occupied by tradesmen and manufacturers of all kinds. The façade, 168 feet in length, is to the rue St. Denis; it is decorated on the ground-floor with 7 arcades, separated by small intercolumniations of the Ionic order; a single balcony embraces all the first story. The same ordonnance prevails in front of a covered gallery around the court, and under the entrance. Above rise three stories crowned by a Doric cornice and surmounted by a *mansarde*. The figure of the God of Commerce is placed on the summit of a little belfry above the clock. At the bottom of the

second court is a great basin arranged for a fountain, in the middle of which is the figure of Abundance seated, and placed on a pedestal. Other allegorical figures, sculptured in low-relief in the arcades, and divers ornaments on the frieze of the great entablature, add to the decoration of the edifice. To the right of the second court is a third, surrounded by buildings forming private houses, in which we may observe a new and agreeable style of decoration, and very appropriate to the destination of the edifice. Various circumstances prevented the complete execution of the plan of the Dutch merchants, though it has already cost above 1,800,000 francs. The buildings of the *Cour Batave* were all executed from the designs of Sobre and Happe.

PASSAGES.

The affluence of strangers in the galleries of the Palais Royal gave the idea to several proprietors of houses and streets in Paris, to convert them also into galleries covered in with frames of glass, and bordered by elegant shops, instead of the ancient dirty and muddy passages which abounded in every quarter of Paris. This speculation has answered extremely well, and strangers may now admire and walk with pleasure in the passages of the Panorama, of Feydeau, of Delorme, of Montesquieu, near the Palais Royal, and of Caire in the rue St. Denis; in which is always a profusion of elegant articles to attract the eye.

CHAPTER. VI.

MARKETS, SLAUGHTER-HOUSES,
MANUFACTORIES.

If temples and palaces, public squares and gardens, triumphal arches and monumental columns, contribute especially to the beauty of a city, they do not, however, constitute it so essentially as some other monuments of public utility which, by their number, and the variety of their architectural character, give to cities their peculiar aspect. Most of the towns of Italy present to the curiosity of travellers numerous magnificent edifices; but Paris is perhaps the only town in Europe which includes in its enclosure such a considerable quantity of useful buildings; in which respect Rome itself cannot be compared to it. Among the edifices already described in the preceding chapters of this work, there are some, such as the *Hôtel des Invalides*, the *Ecole Militaire*, the *Mint*, as well as the *Observatory* and *School of Medicine and Surgery*, to be noticed hereafter, which are seldom found even in the most opulent capitals; and they are as much distinguished by the object of their institution as by their architectural merit. Besides these magnificent establishments, which, with the theatres, bridges, barriers, hospitals, and so many other useful public monuments, will always be the glory of past times, must now be

reckoned the markets, slaughter-houses, and granaries of abundance; edifices indispensable to great cities, but of which no town in Europe can produce a similar example, and which will attest to posterity the benevolent and active solicitude of the French government.

The first market halls of Paris were at the *marché Palu*; the country people sold their provisions at the *apport-Paris*, till Louis-le-Gros obliged the dealers of Paris to sell them in a hall at the place then called *Champeaux* near the *marché des Innocens*. Each class of dealers and every neighbouring town had its particular *halles*. Francis I caused all the then existing ones to be rebuilt with uncouth pillars of stone opening into dirty galleries and obstructed throughout with filthy stalls. The inconvenience of these places began to be found in the last century, and within the last twenty years more than 50 millions of francs have been expended to construct in every part of Paris, and for every sort of provisions, commodious markets worthy of the capital.

It is in these various *halles* and markets that the traveller may not only become acquainted with the various produce of the country but also with the manners of the lower classes in Paris: it is very interesting too to notice the appearance of the peasants who come here in crowds to dispose of their commodities; the costume and looks of the females, particularly the young girls fresh from the country air, is pleasingly picturesque: with their sparkling sunburnt complexions—

ther with a convent of capuchins which stood in the way. The form of the place Vendôme is almost a perfect square, 420 feet by 450. Two new streets, *de la Paix* and *Castiglione*, which have been opened within these few years into this square, have contributed greatly to its embellishment. They also were formed on ground that belonged to two suppressed convents. The designs for the external decoration of this place were given by J. H. Mansard. They bear the character of the productions of that artist, and of the taste of the times. A grand order of Corinthian pilasters, embracing two stories, reposes on a sub-basement formed of uniform arcades, ornamented with rustics. A beautiful equestrian statue of Lewis XIV. was erected in the middle of this square, on the 13th of August 1699, with a degree of pomp unexampled on any similar occasion. This superb statue was destroyed in 1792, and a triumphal column of bronze, of which we shall now give a description, stands in its place.

Triumphal column of the place Vendôme.—This column of bronze, erected on the very spot where stood the statue of Lewis XIV., exhibits a chronological series of the memorable actions of the French army, during its campaigns in Germany, in 1805. It was begun in 1806, and completed in 1810. This monument is imitated from Trajan's column, of which it preserves the proportions on a scale larger by a twelfth. It is 40 metres and a half (133 feet) in height, from the ground to

the very top; 3 metres seven-tenths (12 feet) in diameter, and 30 metres for the shaft, base and capital. The height of the stylobate or pedestal is about 22 feet, by from 17 to 20 in breadth. The foundation of the column is 30 feet deep, and is seated on the piles of the former monument. The iron railing which surrounds it, 4 feet and a half in height, is 43 feet long on each side, which gives it an area of 172 feet; it is formed of 400 pikes, and is defended by 23 stones of granite. This railing is considered to be a masterpiece of art for its execution and finish. The platform, of white marble, of the greatest beauty, is composed of three steps, each 4 and a half inches in height. The pedestal and shaft are entirely covered with low-reliefs, in bronze, formed out of the brass cannon taken from the Russian and Austrian armies in the short and glorious campaign of 1805. Those on the pedestal are composed of different kinds of armour and weapons, of standards, trophies, and machines of war extremely well arranged. At each angle of the pedestal, and above the cornice, which is adorned with four garlands of oak, is an eagle weighing 500 lb. The door for entering the inside of the column is of massive bronze; it is divided into two folds and is 7 feet high; each fold is 22 inches broad, and is decorated with 5 crowns of oak, surmounted by an eagle of the highest finish; above the door is a smooth plate, supported by two figures of Fame or Victory, which formerly displayed between them the follow-

ing inscription, describing the design of the monument :

“ *Napoleo Imp. Aug.
Monumentum belli Germanici
Anno MDCCCV.
Trimestri spatio, ducto suo, profligati, ex are capto,
Gloria exercitus maximo dicavit.* ”

This inscription has of course been effaced. This side was executed by Gerard; the opposite by Renaud; the two others by Beauvallet. All the ornaments were done by Gillé. All the designs of the low-relief, which goes twenty-two times round the column, were traced by Bergeret, and were executed by 38 sculptors, one of whom was a female, Mlle. Charpentier. The architects Gondouin and Lepère presided over all the details in the execution of the whole; and in order to regulate such a variety of operations, and to direct such a number of artists towards the same object, the celebrated Denon, a man accustomed to see things on a large scale, versed in the theory of the arts, and familiar with their practice, was placed at their head.

The low-reliefs on the shaft of the column, ascending in a spiral form, are arranged in plates about 3 feet broad by 3 feet 8 inches high. Their number is 276. A *cordou*, or spiral garter, separates each row of low-reliefs, and bears the inscription of the action they represent. The *cordons* are twenty-two in number, and each is 3 feet high. Above the capital of the column is a gallery, the ascent

to which is by a staircase of 176 steps 7½ inches high and 20 broad. The lantern in this gallery is 15 feet high, and is surrounded by a balustrade 3½ feet in height. The lantern is 27 feet round, and above it is a small dome 6 feet high, on which was a statue of Bonaparte, 10 feet in height, taken down in May 1814, which weighed 5112 pounds. For this has been substituted a white flag.

The execution of this column presented great difficulties, which were surmounted by means of several very ingenious processes. The nucleus of the column being of stone, and its covering of bronze, it became necessary to calculate and to prevent two opposite effects; the splitting of the circular masses of stone one above the other, and the dilatation of the plates of metal in the whole extent of the spiral. The first inconvenience was obviated, by great care in the cutting, finishing, and position of blocks of the finest hard stone that could be procured; and that nothing might be apprehended from the second, and all influence of the atmosphere might be removed, it was necessary neither to solder the plates together, nor to fix them in any way into the stone. With this view, on each of the 98 layers of stone which compose the column, were reserved twelve projecting bodies, in the form of *sabots*, to which the low-reliefs are hooked; and thus by the play left to these hooks, and by the careful insulation of the low-reliefs, every accident is prevented. Thus adjusted they fit perfectly to the shaft and

with each other, so that it is impossible to perceive the joinings. A considerable obstacle presented itself in the erection, from the juxture position of the low-relief; this was overcome by means of a machine consisting of timber cylinders of the same diameter as the pillar. These were divided in two parts, moveable upon an axletree; the one placed vertically and the other horizontally. One of the plates was placed on each of these, and then, by a counterpoising effect, the two parts of the cylinder were brought together or separated, as required, till the plates were adjusted properly and cemented. The total weight of bronze employed was 1,800,000 *lb.*, produced from 1200 pieces of cannon taken from the Austrians and Russians in a campaign of three months. The first plate commences in an apex, and exhibits the sea bounded by the horizon descending in a spiral form; it then assumes the figure of an elongated triangle, representing the small and then the larger billows, and, lastly, the Boulogne Flotilla! Then the passage of the Rhine by the whole army, at different points, on the 26th and 27th September 1805. Just upon the turn of the pillar, Bonaparte and the King of Wurtemberg are holding an interview; on the left, Virtue and Merit are displayed in the act of bestowing rewards, and a Dragoon receiving the Cross of the Legion of Honour from the hands of the Emperor: these are followed by successive representations of the different victories. The expense was 1,500,000 francs

(63,000*l.*). From its important mast and its happy position, this column produces an astonishing effect; it offers a superb point of view, in one of the finest quarters of Paris, when seen from the boulevard or the garden of the Tuileries; and on approaching to examine the details, it appears to be a rich and noble monument, worthy of the magnificent buildings which surround it. The view of Paris and its environs from the gallery of this column is delightful. To obtain admission into the interior an application must be made to Mr. De la Folie, conservator of the public monuments, No. 319, rue St. Honoré. His office is open every day from 10 to 4. In summer entrance can be had to the column from 9 in the morning till 6 in the evening; in winter from 12 till 4.

We cannot do better than introduce here a description of the three Triumphal Arches, of which those of St. Denis and St. Martin have retained the name of gates (*portes**), though in fact they never were gates nor intended to be so. They were erected to be and to remain arches of triumph, and are that only.

* Paris had anciently 18 gates, which were all demolished a short time before the revolution. This was done at the instigation of the Farmer-Generals, from *fiscal* views, they being interested in extending the *enceinte* of Paris. Had the gates remained, they would all now be in the interior of Paris, as Temple-Bar is in the interior of London, considering Westminster confounded with London, as it always is in common conversation.

Porte Saint-Denis

Was erected by the city of Paris to the glory of Lewis XIV, in consequence of the rapidity of his conquests in 1672, together with the celebrated passage of the Rhine, and forty towns and three provinces subjected to his dominion in the space of two months. An insulated spot or *place* was selected for this purpose at the extremity of the rue St. Denis, beyond the boulevards. This triumphal arch, of which the designs were furnished by Blondel, is 72 feet in breadth, and nearly the same in height; this breadth being divided into three parts, each of 24 feet, one was assigned to the aperture of the arch, and the two others to the two sides of it. The surface of these sides is decorated with large pyramids of low-relief, which, placed on pedestals, rise as far as the entablature; both the pedestals and pyramids are charged with trophies of arms of the happiest composition, and are executed in a style not inferior to that of Trajan's column.

On the side of the town are seated, at the foot of the pyramid, on one side, a colossal figure of Holland; on the other, that of the Rhine; in a recess above the arch, a low-relief represents the passage of the river. On the side of the faubourg, the pyramids have no figures at their base, but rest on lions couchant; the low-relief above the arch represents the taking of Maestricht. Figures of Fame occupy the triangular tympanums of

the arcade on both sides. All the ornaments of sculpture on this monument were executed by Anguier, senr., to whom they do the greatest honour. They had been begun by Girardon, who was called off to other works at Versailles. This monument, which has always been considered as one of the finest works of the age of Lewis XIV, both for the harmony of its proportions, and the admirable execution of all its parts, had fallen into such a state of degradation, particularly in the upper part, about the beginning of this century, as to threaten its total ruin. The delicate operation of repairing it was undertaken by Cellier, during the reign of Bonaparte, and was completed with a degree of intelligence and care worthy of the greatest praise. The inscriptions were composed by Blondel, and show that he was a classical scholar as well as an able architect. In the midst of them is seen that of LUDOVICO MAGNO; which dedicates this arch of triumph to the conquering monarch.

All the public entries of the kings of France are invariably made by the *Porte St. Denis*; and it was by this gate that Lewis XVIII entered Paris, on the 3rd of May 1814.

The first woman hung in France was executed at this gate.

Porte Saint-Martin,

It was originally built in the minority of Lewis XIII, but reconstructed as it stands

at present in 1674, by Bullet, a pupil of Blondel. The general mass of this triumphal arch is inscribed in a square of 54 feet, including the attic above the entablature; its breadth is 15 feet: it is pierced by three arcades, one large and two small; the middle one is 15 feet broad and 30 high; the two others are each 8 feet in breadth, and the double in height. The four sides of the arcades are equal, and are all decorated with vermiculated bossages, except the two sides of the great arch, which are occupied by low-reliefs: the whole is crowned by a rich entablature, the projection of which is supported by consoles in the frieze; above is an attic presenting on both sides large tables destined to receive inscriptions. The two low-reliefs which adorn the façade on the side of the town represent the taking of Besançon and the triple alliance; those on the side of the faubourg the taking of Limburg and the defeat of the Germans, under the figure of an eagle driven off by the God of War; they were executed by Desjardins, Marsy, Lehongre and Legros. Though the Porte Saint-Martin is inferior in richness to that of Saint-Denis, it does not yield to it either in the harmony of its proportions or the purity and finish of its execution. The large entablature which crowns the arch and separates it from the attic is justly admired; it is imitated from Vignola, but with the happiest effect. This triumphal arch was repaired at the close of 1819.

Triumphal Arch of l'Étoile.

Bonaparte had commenced a triumphal arch at the *barrière de l'Étoile*, otherwise called *de Neuilly*, which was to have surpassed every similar edifice in magnitude, and to have announced to future generations the triumphs of the French armies.

This monument, begun on the 15th August 1806, after the designs of the late architect, M. Chalgrin, was to have formed the most majestic monument in Paris; it is fabricated with the excellent hard stone known by the name of *granite des Vosges*; it was to have had an arch in each direction. The breadth of the arch fronting the *Tuileries* is 47 feet, and the height 87. The total elevation of this monument was intended to be 135 feet. It will probably stand for some time an unfinished monument; it is already, however, an imposing object when viewed from the *Tuileries*.

Place Royale.

The *Place Royale* was built on a part of the ground occupied by the celebrated *palais des Tournelles*, constructed under Charles V. In the year 1393, at a masquerade given in this palace, at which Charles VI exhibited as a savage, his dress caught fire, owing to a flambeau held too near him by the Duke of Orleans, and but for the presence of mind of the Duchess of Berry, the King would have been burnt to death, as four of the lords who

attended him were in endeavouring to extinguish the flames of his dress. Henry II having died, in 1559, in consequence of a wound he received from the Count de Montgomery at a tournament held in this palace, in honour of the marriage of his daughter Elizabeth with Philip II of Spain; the lance of the Count breaking against the helmet of the King, who was wounded in the eye, and expired 11 days after; Catherine of Medicis, his Queen, would no longer inhabit it, and even gave orders to have it demolished. But this was not completed when Henry IV came to the throne. It was in the remains of the *palais des Tournelles* that that King established the first manufactory ever known in Paris of stuffs of gold and silver silk. He afterwards conceived an idea of constructing a square, formed of symmetrical buildings. One of the 4 sides, that runs parallel to the rue Saint-Antoine, was built at the king's expense and afterwards sold to individuals. The rest of the ground was sold to builders under the condition of their erecting pavilions similar to those built by the king: and it was agreed at the same time that the square should be called *Place Royale*. Its enclosure was terminated in 1612, and on the 5th of April of that same year the queen, Mary of Medicis, gave a magnificent *carrousel* there, on occasion of the double alliance contracted between France and Spain. The *Place Royale* presents a perfect square of 432 feet; it is regular and very simple. All the pavilions which

compose it are built of stone and brick, and covered separately by a roof with four slopes; at the foot is a gallery opened by arcades. On the side of the square, this gallery is decorated with an order of pilasters without entablature or cornice. Above this order rise two stories, besides the apartments formed in the roof. Among all these houses two pavilions are observed much higher than the others. That of the *rue Royale* was called *le pavillon du Roi*, the other *le pavillon de la Reine*. They are both decorated with Doric pilasters, crowned by an entablature, above which are also two stories surmounted by a large roof which rises above all the others in the square. The equestrian statue of Lewis XIII stood in the centre, but was destroyed in 1792, like all those of the same kind which adorned Paris. It was in 1685, under the reign of Lewis XIV, that the place Royale was enclosed with an iron railing, which forms a double enclosure and leaves a broad street all round. It cost 35,000 francs, which were paid by the proprietors of the 35 houses forming the square, which were then considered as the largest and finest in the whole town. But at present this part of the town is any thing but brilliant. The place Royale has been embellished within these few years by a plantation of two rows of trees. In the middle is a large basin, in the centre of which rises a strong jet of water, like that in the Palais Royal, and also supplied from the Canal de l'Ourcq. The equestrian statue of Lewis XIII will be replaced in the centre.

their snow white and loosely flowing caps—and the tasteful arrangement of their dress, which, added to the sprightliness of their motions and gay contentment of their looks, form a *tout ensemble* that might even excite envy from the consciousness of their happiness in knowing so little of the great world.

Marché des Innocens,

[Between the rue de la Feronnerie and the rue aux Fers.]

On the spot where this market is held once stood a tower, built in the 9th century as a defence from the attacks of the Normans; this having been demolished in the 10th century, the place was transformed into a burial-ground, where more than half the population of Paris was interred; after which a church, dedicated to the Innocents, was erected: this also was destroyed in 1785, but the putrid exhalations became so noxious, that the cemetery, which was a complete nuisance and disgrace to the centre of the city, was shut up. [A further account of the ancient cemetery of the Innocents will be found in our description of the catacombs.]

The *Marché des Innocens* is the largest, both wholesale and retail, market in Paris; particularly for vegetables, fruit, butter, cheese and eggs. It is generally called *la Halle*, by way of pre-eminence. Fish is sold here wholesale by auction, from four to eight every morning, to the fish dealers, who afterwards retail it. On Tuesday morn-

ing cheese; on Wednesday and Saturday the country bakers bring their bread. The butter of Tournay arrives on Saturday; that of Issigny on Thursday. Eggs on Fridays and Saturdays: in short, each day its streets are filled with hucksters of fish, garden-stuff, etc.

The *pilliers* of the rue de la Tonnelierie are occupied by salesmen. All this species of trade will in time be carried on under cover, which is constructing by degrees for that purpose. While silence and calm reign in other parts of Paris, while the artisan is still in the arms of sleep, 6000 peasants arrive at the *halle* every morning, from 10 leagues round, when a wholesale market opens which is all over by 9 or 10 o'clock in the morning: it is conducted with the greatest order. The market stalls, after that hour, are occupied by women who sell the different necessities of life through the day. At midnight, or about 4 o'clock in the morning, are the best hours for seeing the curious spectacle this market affords. In the centre is a celebrated fountain which will be described hereafter. This market-place having been once the most frequented burial-ground in Paris, the following appropriate inscription was proposed for it:

Quod loca flebilibus squalabant foeda sepulchris

Nunc præbent lautas civibus ecce dapæ ;

Hic pete quod rapidæ tibi det producere vitæ

Tempora, supremum sed meditare diem.

This spot, which once with loathsome graves was spread,
Now gives the neighbourhood its daily bread:
Here seek the food thy short-liv'd days may crave,
Remembering still the inevitable grave.

We would recommend strangers to bestow a look on the second house under the *pilliers des halles*, which is to the left on entering by the rue St. Honoré. It is that in which the celebrated Molière was born; his father, valet-de-chambre and upholsterer to Lewis XIV, inhabited the shop in this house, which is now occupied by a salesman. To commemorate the memory of a birth so illustrious, M. Lenoir, *Conservateur du Musée des Monumens Français*, has had the following inscription put on it:

Jean-Baptiste-Pocquelin de Molière est né dans cette maison en 1620.

It is to be wished that every house hallowed by the birth of an illustrious character should have a similar inscription.

Halle aux Blés (Corn-Market).

The French have two different words for a market: *halle* and *marché*. The former is properly a place where commodities are sold by wholesale, and the latter a common market where the daily necessities of life may be purchased in detail. The spot on which the corn-market stands was formerly occupied by the hôtel de Soissons, built by J. Bullant, in 1572, for Catherine of Medicis, when she gave up the completion of the Tuileries. The hotel was demolished in 1748, and the ground being purchased by the city of Paris in 1755, it was decided in 1762, to erect the corn-market upon it. This edifice, begun immediately, was finished in the space of three years by the

care of M. de Viarmes, then mayor of Paris, from the designs of Le Camus de Mezières, the king's architect. This monument, formed of a vast circular portico which reigns round a court 120 feet in diameter, is the only one of the kind known. It is perfectly insulated, and its simple decoration well answers the object for which it is destined. This sort of rotunda is pierced by 25 arcades, the opening $10\frac{1}{2}$ feet, of which 6 serve as passages, and correspond with as many streets. No wood was employed in the building, and the whole is vaulted. On the ground-floor are groined vaults, which rest on columns of the Tuscan order. Above are fine and vast granaries, vaulted with stone and brick, the communication with which is by two very singular staircases; that on the side of the *rue du Four* has four turnings up to the first landing-place, and from that to the top of the building, has only two flights which cross each other in a parallel direction; the other, situated on the side of the *rue de Grenelle*, has only two turnings.

The *Halle aux Blés* well deserves to be examined with respect to its ingenious construction, the lightness of its vaults in brick and stone, and for the singular form and contrivance of its two staircases; and, finally, from the effect of the whole, both externally and internally. In the exterior wall is fixed a beautiful column, of the Doric order, highly enriched, and 95 feet high. In the interior is a staircase which leads to a sort of observatory

established on the capital, with a *paratonnerre* above it. This curious monument was built, it is said, by J. Bullant, for the astrological observations of Catherine of Medecis. But this singular destination may well be doubted; and it was more probably intended as a testimony of the grief of the queen for the death of Henry II. The low-reliefs which adorn the staircase, and in which the cyphers of Catherine and Henry are intertwined, with broken mirrors and torn love-knots, seem to confirm this conjecture. At the epoch of the construction of the *halle*, a public fountain was formed at the foot of the column; and in the upper part, a meridian was traced on the shaft, of very ingenious execution; it marks the precise hour of the sun at each moment of the day, and in each season. It was the composition of father Pingré, a canon of St. Genevieve, and a member of the academy of sciences.

The vaulted porticos of the *Halle aux Blés* not being sufficient to shelter all the grain and flour which is commonly deposited in this edifice, it was determined, in 1782, to cover over the circular court in the centre. Two projects were presented to M. Lenoir, then lieutenant of police. In one, Belanger, an architect, and Deumier, a locksmith, proposed to crown the *halle* with a cupola entirely of iron and copper; in the other, Legrand and Molinos, architects, and Roubo, a skilful joiner, offered to construct a similar cupola, but of light wood-work, and according to the ingenious system which Phil. Delorme had

proposed for covering a great circular cloister in the abbey of Montmartre. The latter was preferred, probably from economy, and was immediately executed. This cupola, of a diameter almost equal to that of the Pantheon at Rome, produced the greatest effect, and appeared prodigiously light. Unfortunately, by the negligence of a plumber, it was consumed in a few hours, 20 years after its construction. In 1806, its re-establishment was suggested, and a competition being opened, the primitive project of Belanger this time obtained the preference, and a fine model, executed in iron and copper, and in just proportions, was exhibited at the office of the Minister of the Interior. The *Halle aux Blés* is the first and only monument that has been covered solely with iron and copper. Cast iron was preferred as less liable to dilate or condense from the variations of the atmosphere. But these differences even were calculated by Belanger, and every part has been so studied and taken into consideration, that the different metals which compose the whole may follow the atmospheric impulsions without finding any resistance, and, of course, without endangering the solidity of the edifice. As this cupola is, in many respects, a very curious work, we conceive that the reader will not peruse without interest some details on its construction. It is composed of 51 curves, rising in a vertical plan from the cornice to the great circular window, which are kept up in the whole circumference by 15 other curves, the plan of which

is directed towards the centre of the vault. The result of this system is an assemblage of 765 caissons, diminishing progressively, and producing rather a pleasing effect. All the pieces, in number 1071, are of iron cast at the foundery of Creuzot; and are connected together with pegs and screw-pins of forged iron. The covering rests on this sort of iron frame:—it is of laminated copper tinned; the number of leaves or plates employed was 3549, and their weight 29,086 kilograms; that of the iron was 219,590 kilograms. The whole expense of the cupola amounted to 700,000 fr. (near 30,000*l.*) In the interior of the *halle* were formerly four medallions, sculptured by Rolland, representing Lewis XV and XVI, Lenoir and Phil. Delorme. The latter alone remains, but the portrait and inscription have both become insignificant since the conflagration of the wood-work, and would therefore be better elsewhere. In the centre of the *halle* under the cupola is a fine echo.

Halle aux Vins (Wine Market).

[Quai St. Bernard.]

The *Halle aux Vins*, established in 1662, beyond the Porte St. Bernard, had long been insufficient for the wants of the capital, when Bonaparte ordered the construction of a new one. The first stone of it was laid on the 15th of August 1811, in the enclosure of the ancient abbey of St. Victor. The works, begun immediately from the designs and under the

direction of Gaucher, were carried on with such activity, that, so early as the month of August 1813, the trade were in possession of 4 divisions of the *halle* to the left and of 7 to the right. After a temporary suspension, the works were resumed and are still going on with fresh activity. The ground on which the *Halle aux Vins* is constructed has a superficies of about 134,000 metres. It is closed with walls on three sides, and towards the quay by an iron railing of 404 metres in extent. On this side are two small buildings for the administration, and 6 bureaus for those who are charged with the superintendence of the wines that enter or go out. This *halle* will be composed of five great masses of constructions; two in the centre, will serve for a market, and be divided each into seven compartments; two others, the one to the left and the other to the right, will contain together 49 cellars, vaulted with hewn stone. The magazine above will be destined especially for brandies. The whole will be able to contain all together about 200,000 casks. But this calculation having been made on the supposition that there would be only one row of casks above the ground-floor, the result is that this vast magazine might contain, if necessary, double that quantity. From the parts already terminated, one may form a just idea of the beauty of the whole and of the judicious distribution of the divers departments of which it is composed. Like other edifices of the kind that have lately

been erected in Paris, we observe with pleasure a great character of simplicity, with that natural richness which is owing merely to the beauty of the materials and the neatness of the execution. The expense of the *Halle aux Vins* is calculated at 10 millions of francs.

Marché Saint-Germain.

The first stone of this edifice was laid the 15th of August 1813. The principal entrance is at the head of the *rue du Four*. Setting out from this point, we first find the *marché*, properly so called, the plan of which presents a rectangular parallelogram, 92 metres in length by 75 in breadth. All the exterior and interior façades of this great mass of building are pierced with similar arcades, and this uniform decoration is only interrupted at the angular pavilions, where the lateral arcades are only open in their arched part. The arcade of the middle is thus on the axis of each of the four great galleries, of which it forms the particular entrance; while, in the middle of the four façades, three arcades are specially reserved for the passage of carriages entering the court of the *marché*. Under these galleries, near 400 stalls, arranged in four rows, leave a free and commodious circulation on every side. Blinds are fixed in the arcades, and the roof is so disposed that light and fresh air can always enter in the most favourable manner. A sort of irregular window has been left over each arcade, and the roof is covered with

hollow tiles. The wood-work is very well managed. After this great square of buildings, is an insulated pile of butchers' stalls, similar to one of the sides of the market which is parallel to it. To render this part more wholesome, it is raised a few steps, and there are cellars underneath, the divisions of which, 21 in number, correspond with those above. The entrance to this building is by a large vestibule, which cuts it into two equal parts. At the bottom of the vestibule, at the extremity of the great axis of the *marché*, is a niche with a statue of Abundance, by Milhomme. This colossal figure is in a very good style; it is raised on a socle adorned with a lion's head, from which the water falls into a basin, made of Chateau-Landon stone. A guard-house, bureaux for the inspector, and public necessities have been contrived in some irregular parts of the ground. The middle of the court of the *marché* will be occupied by a fountain; and it has been proposed to transport there that which now stands before the church of St. Sulpice, which, though elegant enough, is lost in front of such a colossal edifice as the portal of St. Sulpice. This fine market was built by J. B. Blondel, who deserves great praise for the good arrangement of the ground, for the general disposition, both simple and commodious, and for the careful execution of the whole in a style of decoration perfectly appropriate.

Marché Saint-Martin.

The former market, constructed in 1765, on a spot depending on the abbey of Saint-Martin, having become much too small for the immense population of the quarter, the first stone of a new market was laid on the 15th of August 1811, in the enclosure of the ancient priory. An iron railing separates it from the *Conservatoire des Arts et Métiers*. This new market presents a parallelogram of 100 metres in front by 60 in depth, and is composed of two vast porticos, each of which has nine compartments in its length and three in the breadth. Each compartment is opened by three arcades, one of which serves as an entrance, and two, which do not come quite to the ground, are closed with blinds. The entrance being also closed by an iron railing, when the market is over nobody can gain admittance. This distribution of the interior is marked by 16 pillars, which support the wood-work on which the covering rests. The middle compartment, more elevated than those on the sides and at the extremities, favours the introduction of light and the circulation of air through the interior. This market may contain at least 324 stalls. Two small buildings of analogous decoration have been constructed on the side of the *rue de la Croix*; one serves as a *corps-de-garde*, in the other are the bureaus of the inspector of police. The spouting fountain, raised in the middle of this market, completes the whole in

a magnificent manner. Three children in bronze, of 5 feet proportion, represent the Genii of hunting, fishing and agriculture; they are grouped round a bundle of rushes and other marshy plants which support a shell of copper. From the centre of this shell springs a *jet-d'eau*, which, in falling, takes the form of a fine circular sheet of water, and, covering the figures of the Genii, is diffused through the vast basin in the centre of which they are placed. The sculpture of this group was modelled with much taste, by Gois, jun., a distinguished statuary. This fountain is supplied by the water of the canal de l'Ourcq. Two smaller fountains, which receive the waters of Belleville, have been established near the *Conservatoire des Arts et Métiers*.

Halle aux Draps (Cloth-Market).

[Rue de la Poterie.]

It has occupied the same spot for several centuries. Its exterior decoration, reconstructed in 1786 by Legrand and Molinos, is of a grand character; a staircase with a double flight of steps leads to the interior, where there are vast rooms lighted by 50 windows. The goods are kept in cupboards. It is covered with a semi-circular roof, according to the ingenious process of Ph. Delorme, formed of deal planks a foot broad, an inch thick, and four feet long, covered with light slates. It is open every day for the sale of cloth; and for linen five consecutive days, counting from the first Monday of every month.

Halle aux Veaux (Calf-Market).

It lies between the *rues de Poissy* and *Pontoise*, near the *quai de la Tournelle*, and is a large building well adapted for its destination, but devoid of that monumental character which would have been given to it in these days. It was built by Lenoir in 1774. Its sale days are Tuesdays and Fridays; for tallow on Tuesdays, and for fat cows on Fridays. The market for oxen is held every Monday at Sceaux, and every Thursday at Poissy, near Paris; of which places an exact account will be found in our Description of the Environs. (See POISSY.) A market for *milch-cows* is held every Tuesday at La Chapelle, on the road to St. Denis, and on Saturdays near the barrier of Fontainebleau. Pigs are sold there on Tuesdays and Saturdays.

Halle aux Cuirs (Leather-Market).

It was built in 1780, on the site of the old *comédie Française*, No. 38, *rue du Mauconseil*, and is open every day. The appellation of this street is owing to a council held in it in 1407, where it was resolved to assassinate the Duke of Orleans, in consequence of which it was at first called the *rue Mauvais Conseil*.

Marché des Augustins, or *à la Volaille* (the Poultry-Market).

[Quai des Augustins.]

This market, one of the handsomest in Paris, also called *La Vallée*, was erected in 1810,

by Happe, on the site of the church of the convent of the *Grands Augustins*, which took its name from the quay on which it stood. The *religieux* of this convent were originally hermits, who, in 1256, embraced the rules of St. Augustin. Henry III instituted the order of the Holy Ghost and established a society of penitents in this convent on the last day of February 1585. The parliament made use of it to perform the anniversary ceremonies when a general procession took place in memory of the reduction of Paris to the obedience of Henry IV, in 1594. It was in the hall of this convent that Lewis XIII was acknowledged king, and Mary of Medicis declared regent.

The archives of the Royal Orders and those of the nobility were preserved within the walls of the Augustins. The assemblies of the French clergy, which were not regular before 1606, were held here. It will not be forgotten that the last assembly of the clergy, which refused to assist the finances of Lewis XVI, in 1787, was held in the convent of the Grands Augustins; a refusal which gave the death-blow to the clergy of France. The Archbishop of Narbonne, M. Dillon, was the President.

This market is all built of hewn stone, covered with slates, and presents, between four walls pierced with arcades, three parallel naves, of which the middle one is broader and higher than the other two. The entire length is 190 feet, breadth 141. The arcades are closed with iron rails and blinds, and the whole is very

airy, clean and commodious. The poultry arrives here on Mondays, Wednesdays, Fridays and Saturdays, but nevertheless it is open daily: game is also sold in this market.

Marché de la Vieille rue du Temple,

[Opposite la rue des Blancs-Manteaux.]

This market is ill distributed, narrow and inconvenient.

Marché du Vieux Linge (Market for Old Clothes),

[Rue du Temple.]

A vast hall composed of four covered buildings, supported by pillars, now occupies the space where once stood the temple under the protection of the *grand prieur*: and bankrupts were formerly privileged to remain here secure from their creditors. Under this roof the most adroit cheats in the world sell old clothes, linen, mattresses, shoes and every sort of article similar to the produce of Rosemary-lane and Monmouth-street in London, and with similar *consciencés*, of which the purchaser will find it difficult not to become the dupe. These buildings have been erected within the last 10 years, by Molinos, architect to the town. Here are more than 800 shops or stalls.

Rotonde, or Portiques du Temple.

Behind the market just described, on a part of the ancient enclosure of the Temple, stands an insulated building 222 feet in length, ter-

minated at the two extremities by two circular parts; in the middle is a court 108 feet long by 36 broad. The breadth of the building is divided into three parts: one on the outside forms a gallery of 44 arcades, supported by Tuscan columns; the two others compose 28 shops with an *entresol* above: the ground-floor and the entresols are comprised in the height of the arcades; above rise two stories, with a third in the roof; the whole is distributed into small lodgings. This edifice, which bears a character of simplicity and severity not devoid of elegance and interest, was built on a speculation, when the enclosure of the temple was an inviolable asylum for debtors. It was begun in 1788, from the designs of Perard de Montreuil; but the revolution, which destroyed all privileges, rendered the speculation abortive.

Marché des Carmes.

[Rue des Noyers, near the Place Maubert.]

It was begun in 1815, and much resembles that of St. Germain, only less spacious, less commodious, and less elegant.—A fountain is now constructing here.

Marché St. Joseph.

[Rue Montmartre.]

This market, established in 1794, stands on the site of a church, in which were interred the remains of Molière and Lafontaine. The ashes of these men of genius, would have been placed by the English in Westminster

abbey. Monuments have, however, lately been erected to them in the cemetery of *Père la Chaise*; (*vide* that article).

***Marché à la Viande* (Meat-Market).**

[*Rue des Prouvaires.*]

In 1813, a vast project had been formed for a general union of all the principal *halles* of Paris in a quadrilateral space of 100 acres, extending from the street St. Denis to opposite the *cour Butave* and the *halle aux Blés*. The *marché des Prouvaires* is a remnant of that scheme. The days of sale are Wednesdays and Saturdays. Pork is also sold here. On the whole, it is a handsome building.

Marché St. Jean.

[*Rue de la Verrerie.*]

Pierre de Craon having assassinated the Constable Clisson in 1391, all his property was confiscated and his habitation razed to the ground. The place on which it stood was given to the churchwardens of St. John, who augmented their burial-ground with it, but at what period it was converted into a market is not known.

***Marché aux Fleurs* (Flower-Market).**

[*Quai Desaix.*]

This large quay, planted with trees, and embellished with fountains, is transformed on Wednesdays and Saturdays into a parterre, perhaps the most magnificent in the empire of Flora. The rose, the pink, the narcissus, th

jessamine, in short every flower famed for its odour or beauty, is here displayed in the greatest profusion.—It is opened as early as five in the morning.

Marché aux Fruits (Fruit-Market).

[Quai de la Tournelle.]

This market is held on the very strand where the boats unload which bring to the capital the various fruits from the neighbouring and most distant parts.

Marché aux Fourrages (Forage-Market).

This is held at the extremity of the faubourg St. Martin, also in the rue St. Antoine, at *marché le Noir*, and at the *barrière d'Enfer*. The police keeps a strict eye on the weight of the commodities.

Marché aux Chevaux (Horse-Market),

[Boulevard de l'Hôpital.]

From 2 till 4 in the winter, and till 6 in summer, on Wednesdays and Saturdays. It is necessary to be all eyes and ears in this place towards the dealers, who are only answerable for defects during nine days. It belongs to the buyer to discover all or any vices in the animal he wishes to purchase, which the horse-dealers well know how to do. The police attends very strictly to thealers in this market.

Marché des Herboristes (Market for Medical Herbs),

[Rue de la Poterie.]

On Wednesdays and Saturdays.

Marché aux Pommes de Terre (Potato-Market).

[Place de Légat.]

Marché, rue St. Gervais.

This edifice, constructed on the ground of a convent, consists of a vast hall, the plan of which recalls to mind that of the Temple of Peace at Rome. The entrance is a great arcade, through which is perceived first the interior of the market, and afterwards another building for butchers' stalls. This arrangement, which is very good, has the merit of not repeating what we have seen elsewhere.

Marché des Jacobins, or St. Honoré.

[Rue du Marché St. Honoré.]

This market was begun in 1809, and is very neat and commodious. It was constructed on the site of an ancient convent which became very celebrated during the revolution on account of the club called the *Jacobins*, which held its meetings there.

Fair and permanent deposit of Wool,

[Rue de la Boucherie.]

This establishment, created in 1813, has for its object to favour the progress of one of the

most important branches of agricultural industry in France. A market is held there every Wednesday and Friday.

Foire aux Jambons (Ham-Fair).

This singular fair is held once a year, in holy week, on the *quai des Augustins*.

Grenier de Réserve ou d'Abondance (Granary of Plenty).

On coming out of the *Jardin du Roi*, or Garden of Plants, and approaching towards the *bureau* to pay the passage of the bridge, are perceived the Granaries of Reserve, the southern part of the Isle Louvier, the remains of the old arsenal, and the moat of the Bastile.

The edifice which is commonly spoken of and known under the name of the *Grenier d'Abondance*, now borders and decorates the part of the new boulevard Bourdon, which terminates on the Seine, and makes part of the ancient boulevards of the north of Paris, of which the *place* of the Porte St. Antoine once terminated the old promenade.

This building was commenced in 1807, from the designs of M. de Lannoy, architect; M. Cretet, then Minister of the Interior, laid the first stone on the 26th of September in that year. It was intended to have been elevated on a vaulted ground-floor, into five stories, not comprising that immediately under the roof. But political events interrupted

the works, and, up to 1814, only the cellars, which occupied the whole extent of the building, and the walls of the ground-floor, a part of which was raised to the height of the first-floor, were finished. Economy was so imperiously commanded by the circumstances of 1814, that the renunciation of the original project, already perceived to be too immense and expensive, became an absolute necessity.

The building was recommenced in 1816, on a more economical plan, the director of public works having decided that it should only be elevated to a first floor beneath the roof, and that its timber work and its cover should be like those of the markets of Paris. He was not of opinion that its ground-floor should be vaulted; but a middle story formed in its top.

The finishing of these works was entrusted to the Chevalier Bruyère, one of the most able of the French engineers, with orders to complete them as soon as possible. This was done by the crowning of a simple roof, the various compartments of which, in triangular form, offer the most convenient character for this description of public monument.

Cellars have been formed underneath the whole, which will contain superior wines.

Four aqueducts beneath the cellars have been formed, the project being then to establish in this vast building flour mills, and machinery to lift the sacks to the different stories, the whole worked by the water of the canal de l'Ourcq, which then emptied itself into the basin, where places were to be cut.

out of the walls of the quay for the admission of boats laden with wheat for the granary of reserve, even into the interior of the building. Staircases that performed a course of double revolution were to have been formed, for the purpose of ascending on one side and descending on the other, so that the porters should not meet each other with their loads.

Courts were to have been built behind, for the buildings necessary to dry the corn, and those for the use of the administration of the concern. These granaries were to have contained more than 100,000 quintals of corn; and, like the granaries of Strasbourg, of Lisle, and of Corbeil, to have five floors; the ground-floor of the two first would have been vaulted.

The present edifice will actually contain only 30,000 quintals of corn, and has no longer the character of its first destination. It has cost five millions, and is capable of containing the consumption of Paris for two months. It is constructed on the ground once occupied by the garden of the arsenal, is 346 metres in length, and 21 broad, and is composed of 5 *avant-corps* and 4 *arrière-corps*.

Near the ground of this building are the remains of the moat of the Bastille, which are also the only remnant of the ramparts which surrounded Paris in the reign of Henry IV. There are still visible in the walls of the moat some of the breaches and holes made by the guns of the besiegers, at the time when the League and the partisans of Rome and Spain refused to acknowledge the power

and the legitimacy of a king who soon after became the idol of his people and the promoter of tolerance and humanity. These relics of the monuments of early history are soon to be joined to river works, and to receive the waters of the new Canal de l'Ourcq, which will ere long be united to those of the Seine; the bridge is already constructed upon which will rise majestically a vast reservoir in the form of a magnificent fountain, to be called *Fontaine de l'Eléphant*.

Grenier à Sel (Granary of Salt).

[No. 42, rue St. Germain l'Auxerrois.]

ABATTOIRS (Slaughter-Houses).

For more than a hundred years past, complaints of accidents, caused by driving cattle through the narrow streets of Paris, had been frequently reiterated; and during the hot weather, the infectious effluvia from the slaughter-houses often caused contagious maladies in the neighbourhood, while the channels of the adjoining streets, constantly flowing with blood, could not be looked at without horror. To remedy these nuisances, the government began, in 1811, to execute the project formed for sixty years back to remove all the slaughter-houses from the central parts of Paris. Buildings for this purpose were consequently erected bearing a character of grandeur and magnificence proportionate to their destination. Their utility also is as indisputable as it is honourable to the national

character; they prevent the cruel sights that disgrace London and tend to make the lower classes ferocious, or at least deprive them of humanity. The mind is not corrupted, the eye offended, or the health injured, as is generally the case in England, but particularly in the capital,—a grievance and a disgrace which, it is hoped, will soon be done away.

The word *abattoir* is not French, but it designates that part of a slaughter-house where the cattle are killed and cut up before they are distributed to the public; the proper word is *tuerie*, but modern delicacy revolted from such a gross expression, and the word *abattoir* is now universally adopted as the name of the new slaughter-houses lately erected in the different extremities of the city of Paris. In its present signification it means a vast enclosure, containing various piles of buildings, where, under the inspection of surveyors, several butchers bring their cattle,—*abattent*,—knock it down and kill it, distribute it for daily consumption, put the skins apart, and melt the tallow before they deliver it to the trade.

Political economists have long agitated the question whether it is right to reject from towns all disagreeable and unwholesome establishments, or allow each individual his natural right of exercising his industry wherever he thinks proper. Whatever other governments may think of this question, it has been decided in Paris with respect to butchers, who are no longer allowed to kill their cattle

in any place but the public *abattoirs*. Airy open spots have been chosen towards the extremities of the town, five in number, and of different dimensions, according to the respective wants of those parts of the town to which they correspond. Those of Ménilmontant and of Montmartre have the same degree of importance, and are the most extensive; that of Grenoble, near the Invalids, comes next, and the least considerable are those of Mousseaux and Ivry. As they were all projected on the same system, and have no essential difference but in the number of the buildings, it will be sufficient to give a description of one of them.

Abattoir of Ménilmontant.

This slaughterhouse is situated on a sloping ground, which contributes advantageously to the salubrity of the establishment and to the general effect of the buildings which compose it. The whole space comprised between the 4 streets which insulate it is a trapezoid in which is inscribed a parallelogram of 215 metres in front by 190 in depth; the architect having wisely neglected some irregularities which may easily be concealed by plantations, or useful buildings. A railing of 100 feet, connected with two pavilions, in which are the *bureaus* of the administration, forms the principal entrance of this edifice. It opens to a free space, which has more the aspect of a great square than of a court; and, in fact, from the centre of this spot may be

seen the whole of the buildings, 23 in number, which compose the *abattoir*.

To the right and left of this vast court, 97 metres - broad, and, on its great sides 146 metres long, are 4 double buildings, separated by a road which traverses the whole ground parallel to the principal façade. These are more particularly the slaughterhouses: they are each 47 metres long by 32 broad; a flagged court, on a slope to carry off the filth, separates them, in the direction of their length, into two similar piles, both of which contain 8 slaughterhouses for the particular use of the butchers. Each slaughterhouse receives air and light from two great arcades pierced in the front walls. Above are vast garrets for drying the skins and depositing the tallow, and, that they may be always cool, besides their airiness, a considerable projection has been given to the flat roofs which cover them. Behind these slaughterhouses are two sheep-folds, parallel to them, and at their extremities two stables: each of these buildings contains its loft for forage, and completes on each side of the court the two principal masses of buildings which form the establishment. At the bottom of the court, in which there is a commodious watering-place, and two folds for the first distribution of the cattle, are two insulated buildings destined for melting the tallow. They are traversed in their length by a broad corridor, which gives access to four separate melting-houses, below which are vaulted cellars, serving as coolers. Beyond

these, and on a line parallel to the wall of enclosure, are two long buildings divided into a considerable number of particular magazines, both on the ground-floor and the first story. They are raised on cellars, in which the undressed leather will be kept; and the upper part is destined for the skins of calves and sheep. Finally, in the highest part of the ground, precisely in front of the entrance, is a double reservoir, all in masonry, which is borne on two suites of vaults, under which are stands for carriages; the water is raised into it by a steam-engine placed between the two basins, which, together, are 76 metres in length.

These constructions were begun in 1810, from the designs of Happe, who is the architect; they experienced some interruption in consequence of political events, when very far advanced, but the establishment is now completed. This *abattoir* cost more than 3 millions of francs.

The *abattoir Montmartre* occupies a space of 179 toises in length, and 64 in breadth. It was begun by Bellanger and finished by Poidevin. That of *Grenelle* was built under the direction of Gisors, jun.; the architect of that of *Ivry* was Leclair; of that of *Mousseaux* or *Roule*, Petit-Radel. These magnificent establishments, which were opened for the public service in October 1818, amply deserve the intelligent traveller's notice. The expenses of keeping up these useful establishments are defrayed by a duty paid to the city on each animal slaughtered, as follows: for an

ox, 6 fr., a cow, 2 fr., a calf, 2 fr. and a sheep, 10 sous. The tallows pay an impost also. The rent they produce to the town is about 300,000 francs a year.

We annex the following as a sort of general summary. The number of butchers in Paris is 400, of which 113 of the first class, find security for 3000 francs; 187 of the second class for 2000 fr.; and 100 of the third class for 1000 fr. They occupy 400 stalls, 112 slaughterhouses, and 17 melting-houses. An ordonnance of police of the 11th of September 1818, allows to the butchers the privilege of melting tallow. The 28 melting-houses in the general slaughterhouses have been placed at their disposal, viz. 8 at Popincourt, 8 at Rochechouart, 4 at the Roule, 4 at Grenelle, and 4 at Villejuif.—The abattoirs of Popincourt and Rochechouart have each 64 slaughterhouses, those of Grenelle 48, and the two others 32 each.

The following statement has been given of the beasts killed in Paris for two successive years—1818, bulls and oxen, 73,870; cows, 6,064; calves, 77,767; sheep, 336,616; and 62,246 pigs.—1819, bulls and oxen, 70,819; cows, 6,479; calves, 67,719; sheep, 329,070; and pigs, 64,822.

ROYAL MANUFACTORIES.

The French revolution, and the consequent unsettled state of Europe for a series of years, operated nowhere more than in France to arrest the progress of the useful arts of peace.

Torn from their occupations and homes, many of the best artists were compelled to serve as soldiers, and were thus ultimately lost to their respective professions; yet the ingenuity, skill, and activity of the people, make them still excel in many arts, and with time and tranquillity they will make, and are already making, a great progress towards higher perfection. In general, whenever a classical taste or great minuteness is required, the Parisians surpass all others. As a passing illustration of what we have just stated, we shall notice the twisting of cotton by machinery, which has not been introduced in France more than thirty years, and within the last ten years has become one of the most important branches of national industry. The present state of the trade furnishes an annual supply for the manufacture of white and printed calicos and hosiery of 25 million pounds of cotton thread. Manufactories for drawing sewing-cotton are all over France, and 250,000 workmen are said to be employed in this trade.

There exist, under the name of *Manufactures Royales*, three special establishments, the products of which were destined originally for furnishing the palaces of the sovereign. Like the *abattoirs*, they are situated at the extremities of the town, and we therefore insert the description of them in this place. These manufactures are, the *Gobelin Tapestry*, the *carpets of la Savonnerie*, in imitation of Persian, and the *Manufacture of Looking-Glasses*.

Manufacture Royale des Gobelins (Tapestry-Manufactory),

[Rue Mouffetard near the Garden of Plants.]

In the reign of Francis I, about 1540, Gilles Gobelin, a dyer, from Rheims, fixed himself in the faubourg St. Marceau, on the bank of the little river Bièvre, for the sole purpose of dying worsteds. The water having been found excellent for that purpose, and the establishment continuing to prosper, Lewis XIV, by the advice of his minister Colbert, determined to form it into a royal manufactory for weaving tapestry on the same plan as that of Flanders. The manufacture of tapestry in *haute* and *basse lisse*, still formed the basis of the establishment, but artists of all kinds were added to it, and Lebrun, the celebrated painter, was named the director. He painted the famous suite of the battles of Alexander, in order that it might be copied in tapestry, and it still remains the finest production of this establishment, though there are several very fine modern pieces in the gallery of the Gobelins. In the work called the *basse lisse*, the loom is placed horizontally like that of the weaver; in the *haute lisse* the warp is vertical and the workman works in front of his work. The reputation of this manufacture is spread all over Europe. By the most ingenious processes, the workmen express, with the greatest truth, not only all the correction of design of the most noted pictures, but, moreover, all the force and vi-

vacy of their colouring and the gradation of shades, so that, at a proper distance, they have all the effect of the most finished paintings.

It requires occasionally the labour of from two to six years to complete a single piece of tapestry, the cost of which often amounts to 6000 fr., and even at this rate the workmen, who amount to about 100, are very inadequately paid. The price of the different articles is regulated not by the size but by the beauty and difficulty of the work.

The manufactory is the property of government, and is supported at the expense of the King; and no article can be purchased here without first obtaining a royal order.

This interesting manufactory may be seen every Saturday, from 2 till dusk; but admission may be obtained on other days by a special order of the *Ministre de la maison du Roi*, at the Tuileries, which must be applied for by letter.

Near this manufactory there is also an establishment for dying, directed by an able chemist, where an infinite number of shades of all colours, mostly unknown in trade, are dyed for the purposes of the tapestry. Woolen is exclusively used for this tapestry, to render the colours more permanent. There is also a school of drawing, where the artists are previously taught the principles of this ingenious art.

At Beauvais, 30 leagues from Paris, is a rival establishment of tapestry which has acquired a considerable reputation.

Manufacture Royale de la Savonnerie (Carpet-Manufactory),

[No. 50, quai de Billy.]

Henry IV founded this manufactory, which was established at Chaillot, on the bank of the Seine, in 1604, under the management of Pierre Dupont and Simon Bourdet. The carpets of this manufactory, in correction and elegance of design, and in the liveliness of their colours, are much superior to those brought from the east, and, from a different method of working, possess a richer velvet gloss and brighter and more durable hues, particularly in flowers, than the productions of the Gobelins can boast. Each square yard of carpeting here is worth about 20 francs. The largest carpet ever made is probably that manufactured at *la Savonnerie*, for the great gallery of the Louvre: it consists of 72 pieces, forming altogether more than 1300 feet in length. Entrance every day from 10 to 1.

Manufacture Royale des Glaces (Plate Glass Manufactory),

[No. 24, rue de Reuilly, faubourg St. Antoine.]

In 1559 the art of making plate-glass was discovered by a Frenchman of the name of Thevart, but this establishment was not formed till under the ministry of Colbert, in 1634, when they were only able to manufacture glasses of from 3 to 4 feet square. In 1688, M. Lucas de Netou perfected the art to a

much greater extent, and they are now made to 120 inches in height and 75 in breadth, and even upwards.

All the plate-glass which is blown at St. Gobin, is sent in a rough state to Chogniat, a distance of 3 leagues, where there is a water machine for polishing it, which performs the work of 500 men: it is afterwards sent here to be tinned. There are upwards of 500 workmen here, and 1500 at St. Gobin. During the long continuance of public calamities, mirrors to the amount of 14 millions of francs were accumulated here. Glasses are made from 5 fr. to 12,000, and at present there is one valued at 12,491 fr. exclusive of the silvering, which costs about 12 per cent. Tariffs of the prices may be had of the *concierge*, at the manufactory: they cost 3 francs.

Admission every day.

Manufactory of Sevres Porcelain, at SEVRES.
(See Environs of Paris.)

These four establishments, very remarkable for their importance, present nothing curious with respect to their architecture. They consist of a collection of workshops placed here and there, but contain at the same time every thing essential for utility and convenience.

Paris was never a commercial or manufacturing city, and therefore contains few great manufactories worthy of notice. We shall, however, point out the following.

Manufacture des Tapis veloutés d'Aubusson, (Velveted carpets), 3, rue des Vieilles Audriettes.—These carpets are at a moderate

price, and nearly equal in quality to those of the Savonnerie and Gobelins.

Manufacture de Porcelaine, 137, rue du Temple.—This manufactory may be reckoned as one of the first in Paris, and closely rivals the one at Sevres. It is well worth visiting.

Manufacture de Porcelaine of Messrs. Darte, rue de la Roquette, and dépôt in the Palais Royal, Nos. 21, 22. Also one of the first in Paris.

Manufacture de Faïence of Husson, (successor of Olivier), 39, rue de la Roquette, faubourg St. Antoine. — This manufactory may be ranked amongst the first of the kind in Paris, and is well worth visiting. Every species of pottery is here fabricated, from the coarsest to the most elegant, and Mr. Husson is very successful in his imitations of Etruscan vases, both in the substance and colouring. He prepares also a composition which very nearly approaches basalt in colour, weight, solidity, and sound. He also produces small *cariatides* of that composition, which have the additional merit of a tasteful design and just proportion. The proprietor, Mr. H., is the manufacturer of a certain white cement used for houses and for the purpose of restoring and amalgamating old and mutilated statues, etc.; he has also invented a yellow colour, for painting in general, which never changes. Mr. H. has formed a handsome cabinet of Minerals, which may be seen.

Manufacture des Cristaux du Mont Cenis, dépôt, No. 11, boulevard Poissonnière.

Gregoire's *Manufactory of Silk Velvets*,

imitating paintings, No. 47, Faubourg St. Antoine. Open from 10 till 3.

Manufacture des Papiers Peints (painted hanging-paper), of Simon and Co., corner of rue Louis-le-Grand and the Boulevards. It constantly employs 150 journeymen and apprentices, who execute, in the greatest perfection, all the ornaments of painting, sculpture, and architecture.

Imprimerie Royale (Royal Printing-office). See *Archives du Royaume*, page 171.

Stereotype Manufactory of Didot, rue du Pont de Lodi, and rue Jacob.—The Messrs. Didot are the sons of the famous Didot who first introduced the stereotype in real use. This invention is a great improvement where large editions are wanted. The sons have brought their father's art to great perfection.

The reader will find a slight sketch of the state of the manufactories in Paris in the INTRODUCTION.

CHAPTER VII.

BRIDGES AND QUAYS.

There are 16 bridges on the Seine between the barriers of Paris. Twelve are of stone; two of stone and iron; one of stone, iron and wood; and the remaining one entirely of wood. Several of these bridges formerly had houses on them; but they were partly removed in 1788. They have now all disappeared, and a free circulation of air takes place in the centre of the capital, while the eye is delighted with the aspect of the fine buildings which

border the banks of the river for more than a league. We shall describe the bridges according to the order in which they are placed in descending the river.

Pont du Roi,

[Communicating from the *Jardin du Roi* to the Arsenal.]

The works for this bridge were begun in 1804, under the direction of MM. Becquay de Beaupré and Lamandé, engineers of bridges and highways. It was finished in 1806, and was first called the bridge of Austerlitz, in memory of that celebrated battle. Its length is 401 feet, its breadth 37; the piles and abutments are of hewn stone. Its construction cost 3 millions of francs to a company, who are to receive, for 30 years, a toll of one sous for foot-passengers, 3 sous for a cabriolet, and 5 for a coach.

Pont de Grammont.

This, the only wooden bridge in Paris, connects the island Louvier to the quay of the Arsenal. It was built towards the end of the last century, at the expense of the city, merely for the convenience of the wood merchants in the island.

Pont Marie

Stretches from the quai des Ormes to the île St. Louis. It was built by Marie, undertaker-general of the bridges in France, between 1614 and 1635; two arches of it were carried off by a great flood in 1658, along with 22

houses out of the 50 which stood on it. The remainder were removed a short time before the revolution.

Pont de la Tournelle,

[Communicating from quai St. Bernard to île St. Louis,]

Built by the same person. It derived its name from an old tower near it, built by Philip Augustus. This bridge, built in 1620, was twice carried away, and renewed in its present state about the year 1656, at the expense of the city.

Pont de la Cité,

Constructed on a new plan, by Gauthey, does him no honour; the abutments and the pile are of stone, the arches of iron covered with wood. It was finished in 1804, and served for some time both for foot-passengers and carriages; but it was soon so much out of order, that now, after having been repaired, it is only open to foot-passengers. It communicates from the western point of the island of St. Louis to the quai Catinat, in front of Notre-Dame. Two bridges had been carried away before from this spot, by the ice, in 1709 and 1788.

Pont-au-Double,

Constructed in 1634, by the administrators of the Hôtel-Dieu; and supports one of the buildings of that hospital. It is only for foot passengers, and communicates from rue de la Bucherie to rue de l'Evêché. A double was

paid for passing until the year 1789, which coin is no more in existence, but from which the bridge, notwithstanding, retains its name.

Pont Saint-Charles

Comes next, and only serves for a communication between the buildings of the Hôtel Dieu on the two sides of the small arm of the Seine. The ward of St. Charles, founded in 1606, gave it its name, but it is more ancient.

Pont Notre-Dame.

This stone bridge was begun in 1499, and terminated in 1507, from the design of Jean Joconde. On the western side of it, is a wooden building, called *la pompe Notre Dame*, in which are two pumps which furnish water to several fountains. The first, invented by Joly, gives 30 inches of water; the second, by Demause, produces 50 inches. They were constructed in 1670 and renewed in 1708. In 1590, during the time of the league, an ecclesiastical militia, composed of capuchins, cordeliers, carmelites, jacobins, etc. etc., with the Bishop of Seulis at their head, the whole in military array and costume, passed the legate in review order on this bridge in files of four abreast. The curates of St. Jacques de la Boucherie and of St. Côme performed the functions of serjeant-majors, others of the brethren enacted the parts of corporals and foglemen to this "awkward squad;" some of whom, not recollecting their

muskets were charged with ball, and anxious to “cover themselves with glory” in firing a salute to the legate, contrived to kill one of his almoners, which had such an effect upon his Eminence’s nerves that, with a *flying* benediction, he fairly ran away, preferring rather to be put on the list of the missing than of the killed or wounded.

Petit-Pont

Is on the other side of the island, and so named in opposition to the *Grand-Pont*, now Pont-au-Change. These are the two most ancient bridges in Paris, and their existence goes as far back as the origin of the town. The Gauls possessed a bridge in this part of the river, as a defence for the head of which Cæsar afterwards built a tower there. This was subsequently used by the Parisians to repress the attacks of the Normans. The *Petit-Pont*, sometimes constructed of wood, sometimes of stone; now covered with houses and now without any, was, in various ways, destroyed, and rebuilt twelve times from the 13th to the 18th century. Burnt down in 1718, by a barge laden with hay taking fire, it was re-erected, as it now stands, of stone, in 1719.

Pont-au Change,

Communicating from the Place du Chatelet to the Palais de Justice,

Anciently *Grand-Pont*, is on the large arm of the river, and exists from time immemo-

rial. This bridge has the extraordinary breadth of 100 feet. It derives its name from the money-changers who fixed themselves on it in 1141, in the reign of *Louis-le-Jeune*. This, like the one we have just mentioned, has been frequently destroyed by fire and floods. The present bridge was begun in 1639, and completed in 1645. At that time each side was covered with houses, which remained till 1787, when they were taken down.

Pont Saint-Michel,

A prolongation of the Pont-au-Change, was often destroyed, and finally rebuilt of stone in 1616. Of all the bridges we have as yet described, this is the only one which presents a suitable decoration. The cornice has a good profile, and the niches, which adorn the upper part of the two piles, formed a proper accompaniment to the figure of Lewis XIII on horseback, which was sculptured in low-relief, on both sides of the bridge, above the middle pile, but was destroyed during the revolution.

Pont-Neuf.

This famous bridge was begun by Ducerceau, under the reign of Henry III, who laid the first stone of it on the 30th May 1578, the very day on which he assisted at the funeral of his two greatest favorites, Quelus and Maugiron. The works were for some time discontinued, the troubles of the *league* having

forced the architect to retire into another country, and were only recommenced when Henry IV, after having obliged the Parisians to receive him, and wishing to make them regret not having acknowledged him before, suppressed the tax for the construction of the new bridge, and continued it at his own expense, under the direction of Marchand. It was not finished until 1694, in the 15th year of the same reign.

After the death of Henry IV, Mary de Medicis, his widow and Queen-regent of the kingdom, wished to testify the sorrow she felt at the loss of her husband, by elevating a monument as the work of conjugal love: her father, Cosmo II, Grand Duke of Tuscany, having sent her a horse in bronze, she had the figure of the King cast by Dupré adapted to it; the group being finished, it was placed on the Pont-Neuf, opposite the place Dauphine, in the small square space jutting out of the bridge, which took the name of *place Henry IV*.—Lewis XIII laid the first stone of the pedestal on the 13th of August 1614, but the ornaments and the low-reliefs were not finished till 1635, in the ministry of the Cardinal de Richelieu. The statue of Henry IV was the first public monument of this species elevated in Paris to the glory of kings.

In the night of the 24th of August 1787, after the event of the place Dauphine, at the time of the resistance of the parliament against the recording of the stamp duty and land tax, the partisans of parliament assembled on this

bridge and obliged the passengers to salute the statue of Henry IV.

On the 11th of August 1792, the same statue was thrown down by the party who had forced the passengers to salute it in 1787.

The famous alarm-gun was placed on the Pont-Neuf in 1792-4, and the stalls of orange sellers, which we now see, were put up at that period.

On the 3rd of May 1814, the day when Lewis XVIII, after 20 years of exile, returned to his capital, a plaster statue of Henry IV was put up on the Pont-Neuf, with this inscription :

Ludovico reduce, Henrico redivivo.

On the restoration of Lewis XVIII, a voluntary subscription took place all over France, for re-erecting the statue of Henry IV. Lemot the statuary was charged with its execution. Towards the end of September 1817, he had finished the model, while Piggiani, a skilful founder, had formed the mould for the statue and horse. On the 3rd of October 40,000 lb. of bronze were put in fusion, and it took till 6 in the evening to effect its complete liquefaction. The melted metal having then been let into the mould, and the operation crowned with complete success, cries of *vive le Roi*, joined with the sounds of military music, re-echoed on all sides, and fire-works announced the event to the capital. During this time the reconstruction of the esplanade on the Pont-Neuf went on rapidly, and the king, in presence of the royal family,

laid the first stone of the pedestal of the statue. Medals, engraved by Andrieux, were placed in this stone, bearing on one side this inscription :

Ludovicus XVIII lapidem auspicalem posuit. Die XXVIII men. Oct. anno M.D.CCC.XVII. Regni XXIII.

On the reverse,

Henrico Magno.

The exergue :

Pietas Civium restituit M D.CCC.XVII.

Ten months were employed by Lemot in finishing and polishing the statue. Its total height is 14 feet, its weight 30,000 lb. The superior tablet of the pedestal, entirely covered with white marble, is of a single block, pierced with two mortises to let in the two feet of the horse on which the whole statue rests. On the 14th of August 1818, forty oxen were employed to transport the statue from the workshop of the artist in the faubourg du Roule to the Pont-Neuf; the distance was above two miles; the equipage employed in the transportation weighed 20,000 lb. which, added to the weight of the statue, formed a mass of 50,000 lb. The efforts of these vigorous animals only succeeded in drawing the statue as far as the entrance of the avenue de Marigny, where it went off the pavement and was completely stopped. Thousands of Frenchmen, with their usual vivacity, hastened to surmount this obstacle, and their zeal was crowned with success; the statue was drawn between 5 and 8 in the evening from the avenue de Marigny as far as the *Pont des Arts*. It.

remained there two days, and was drawn off again on the 17th of Aug., at 5 in the morning, and arrived on the Pont-Neuf at 10. On the 21st it was raised and fixed on the pedestal in the space of three hours, where it continued covered up till the 25th; the feast of St. Lewis, on which day the king was to be the first to behold the image of his ancestor. For this ceremony, a platform was raised near the place Dauphine, for the royal throne, and seats near it for the ministers and principal magistrates. On the esplanade of the bridge was a triumphal arch. After having reviewed the Parisian national guard, the royal guard and the garrison, the King arrived at two o'clock on the Pont Neuf. As soon as he was seated on his throne, the veil which covered the image of the great Henry dropped, and the shouts of thousands, mingling with the sound of the cannon, announced this brilliant ceremony. The King took off his hat and bowed to the statue of his ancestor. M. Barbé Marbois, president of the committee of subscribers, addressed an eloquent discourse to his Majesty on the glorious actions of Henry IV, to which the King answered in these terms: "I receive with pleasure the present which the French people make me. I see in it the offering of the rich, and the mite of the poor and the widow, to raise again a statue which I contemplate with joy. I see in it a pledge of the happiness of France. At the sight of this image the French will recollect the affection which Henry IV had for

them, and will deserve to be loved by his descendants." On the front of the monument is this inscription by M. Quatremère de Quincy:

HENRICI MACNI
 Ob paternum in populos animum
 Notissimi Principis
 Sacram effigiem
 Inter civilium furorum procellas
 Gallia indignante
 Dejectam.
 Post optatissimum Ludovici XVIII reditum
 Ex omnibus ordinibus cives
 AEre collato
 Restituerunt.
 Necnon et elogium
 quod
 Simul cum effigie abolitum fuerat
 Lapidis rursus inscribi
 Curaverunt.

This monument cost 337,860 fr. all raised by voluntary subscription. A magnificent copy of Voltaire's *Henriade* was deposited in the base of it.

Bonaparte intended to place a column in granite on the spot where was the statue of Henry IV; several millions of frs. were appropriated for this erection, which was suspended by the return of Lewis XVIII. It was to have been on the model of that in the place Vendôme, but much higher, which may be perceived from viewing the intended basement. The elevation, it is said, would have reached upwards of 200 feet. Standing in the most elevated spot in Paris, open to the full and immediate view of the Seine, it must be owned that it would have formed a most magnificent ornament to the metropolis.

This bridge is composed of two unequal parts, which unite at the extremity of the *île de la Cité*; the first, to the north, has seven arches; the second, five; they are quite circular, without archivolt; but the entablature which crowns them is very rich: it presents in the whole length of the bridge a series of consoles adorned each with a human head in the capricious style of the artists of that period. In 1773 the parapets were repaired, and the footway lowered and narrowed. Soufflot, the architect of the Pantheon, availed himself of the opportunity to build, on the twenty half-moons which stand immediately above each pile, as many rotundas in stone, to serve as shops, and which still remain. On the outside, above the arches, is a double cornice, which attracts the eye of the connoisseur in architecture, notwithstanding its mouldering state, on account of the *fleurons* in the antique style, and the heads of sylvans, dryads and satyrs, which serve as supporters to it, at the distance of two feet from each other.

The Pont-Neuf is a fine bridge; much in the style of the ancient Roman bridges, and is the best composed of any in Paris. Its length is a thousand feet, and it admits five carriages passing abreast. The concourse of passengers on it is incessant, and the scenes that are constantly exhibited on it are very amusing, it being crowded with a constant and daily set of itinerants of every class who almost beggar description. The attention of the passer by is continually demanded by the

puffers of their respective articles. In close vicinity to a book-stall, where the works of Voltaire and Rousseau are promiscuously mingled with all the rubbish of the press for years past, a vender of fat sausages and fried fish proclaims, with stentorial lungs, food suited to grosser tastes. The cake merchant and the print merchant; the dealer in polished blacking and in delicate preserves; the ballad singer and hawker of dying speeches; the clipper of dogs and of the French tongue, form a curious concert of discordant sounds, and a medley of strange character only to be comprehended through the organs of hearing and seeing, which will be sure to keep one on the *qui vive*, on passing over the Pont-Neuf. The following inscriptions on the sign boards of the dog and cat dressers, we give for the benefit of our *grammatical* readers:

La Rose tond les chiens et sa femme, vat en ville. Another Coupe les chiens, les chats, et les oreilles des carlins, des Messieurs et des Dames qui lui feront l'honneur de lui accorder leur confiance, etc., etc.

Pont des Arts.

This elegant bridge is in a magnificent situation, between the Louvre and the Institute. It was constructed by MM. de Cessart and Dillon, and finished in 1804. It serves only for foot-passengers, who pay a sous to cross it. The piers are of stone, the arches of iron. The assemblage and combination of the iron-works of this light bridge, may be

compared by the ingenious stranger with the different processes employed in the *Pont du Roi*, already described. It cost 900,000 fr. and when first opened, and for some time after, formed a fashionable evening promenade for the Parisian *beau-monde*: furnished with additional lamps, and accommodated with rows of chairs, it was then what the *boulevard des Italiens* is now: the damp night breeze from the river being found prejudicial to the health of the ladies was the cause of its being ultimately deserted.

Pont-Royal.

A wooden bridge opposite the rue de Beaune having been destroyed by the ice in the winter of 1632, Lewis XIV ordered a stone bridge to be erected lower down the river, in 1683. Its construction proved so very difficult, from the rapidity of the river raising so many obstacles to the attempts of the French engineers, that the King was obliged to send for an Italian Dominican friar, known by the name of *frère Romain*, who laid the foundation, and erected the arches. The designs of the bridge were given by the famous architect J. H. Mansard. It is composed of four arches, and is 432 feet long and about 50 in breadth. This part of the river was formerly crossed over by a ferry (*bac*) from which the rue du Bac derives its name. The expense of constructing this bridge, which commands a fine prospect, particularly of the palace and garden of the Tuileries, was 730,000 fr.

Pont Louis XVI.

The faubourgs St. Germain and St. Honoré, which were filled, under the reign of Lewis XV, with a prodigious quantity of magnificent hotels, had no communication between them but by a ferry opposite the Invalides, and the Pont Royal, when Lewis XVI ordered the construction of the new bridge which bears his name. It was completed in 3 years, and cost 2,200,000 francs. This bridge is composed of 5 arches, which diminish progressively in size; the middle arch has an opening of 96 feet; the one on each side 87, and the two which touch the abutments 78. Under these last are superb towing-paths. The arches form a portion of an arc of a circle, the piers, which are very light, are surmounted by a capital, above which is a short architrave; on this reigns a cornice with which the whole bridge is crowned. The parapets, formed of balusters, exactly like those of the place Louis XV, are interrupted above the piers and abutments by square socles, destined to receive statues. The architect of this handsome bridge was Peronnet, already celebrated for the construction of the bridge of Neuilly. It is about 50 feet broad and 600 long. When its decoration is completed by the 4 trophies and 12 colossal statues that are to be placed on the pedestals reserved for that purpose, this bridge will have an admirable effect both from its beauty and richness, and the perfection and boldness of

its execution. The pedestrian statues that are to adorn it will be of marble, and in the proportion of about 12 feet. Most of them being nearly terminated we shall here give a list of them, and of the artists by whom they are executed. Bayard, by Montoni; Dugay-Trouin, by Dupasquier; Turenne, by Gois, jun.; Tourville, by Marin; Suger, by Stouf; Duguesclin, by Bridan, jun.; Condé, by David; Cardinal de Richelieu, by Ramsay; Sully, by Espercieux; Colbert by Milhomme; Duquesne, by Roguier; Suffren, by Lesueur.

Pont des Invalides.

This bridge, begun in 1806, under the direction and from the designs of Lamandé, head engineer of bridges and highways, was completed in 1813. It was originally to have been of cast-iron. The name of *Jena* was given to it by a decree published at Warsaw, in 1807, in memory of the famous battle gained by the French over the Prussians, the 14th of October 1806, but, during the occupation of Paris by the allies, in 1815, the Prussians having threatened to destroy it, the King ordered it to be called the *Pont des Invalides*. It is situated opposite the *École Militaire*, and forms a communication between the road to Versailles and the Champ-de-Mars. This bridge has an extent of 155 metres from one abutment to the other. This space is filled by five arches, the curve of which is a portion of an arc of a circle, and

they have all an opening of 28 metres. The spring of all the arches is taken above the rise of the highest floods. The abutments are formed of a square mass of 18 metres. A cornice, imitated from the temple of Mars the Avenger, at Rome, and crowns of laurel and oak within which are two LL, the King's monogram, are the only ornaments with which it is yet decorated. At the extremities of the parapets are 4 pedestals of polished Chateau-Landon stone, on which are to be placed equestrian figures of French generals. This bridge cost 9 millions of francs. It is about 470 feet long and 50 broad. Under the first arch, to the right, is a fine towing-path which extends above 300 feet. The beautiful simplicity and finished execution of this bridge give it a distinguished place among modern bridges. It is the first at Paris formed on a horizontal line, and of which the pavement is level with the approach. The effect of this is very pleasing.

QUAYS.

Forty-nine broad and spacious quays, on the borders of the Seine, from the Pont du Roi to that of the Invalids, confine its waters. Their extent from east to west is about five English miles, and, though on both sides of the river they are at different parts distinguished by a variety of different names, in reality they form only two immensely long quays. It was in 1312, that Philippe-le-Bel ordered the *prévôt des marchands*, or mayor

of Paris, to construct the *quai des Augustins*. In 1369 was formed the *quai de la Mégisserie*. About 1642, the Marquis de Gevres obtained permission to build houses between the pont Notre-Dame and the Pont-au-Change, on condition that they should be erected on a vault pierced with arcades, which, confining the bed of the river in ordinary times, would allow it to spread out in floods. On the opposite bank is the *quai Desaix*, begun in 1800, under the direction and from the designs of Lamandé. Almost the whole of the *île de la Cité* is now environed by near 430 toises of new quays, from which there are fine views. The *quai des Orfèvres* extends as far as the pont Saint-Michel and the *quai des Augustins* to the same bridge. From that to the Pont Royal no new quay has been constructed, all having been done in that space by the ancient kings of France. Since 1708, the construction of the *quai d'Orsay* had been begun and abandoned several times; magnificent hotels had been erected on the promise of its speedy construction; but down to 1801 it still remained a muddy strand intersected by drains and open sewers. But three or four years were sufficient for Lamandé to complete a magnificent quay, more than 1400 toises in length. The height of this quay is about 15 feet; its foundations rest in some parts on a solid bottom, and in others on piles. In front extends a port 1100 feet in length, by 92 in breadth, to which there is a descent by two double flights of

steps easy and spacious; they are enriched with bossages, and adorn symmetrically the long façade of this fine quay. If this striking line be considered from the other side of the Seine, rising in admirable proportions, it forms a magnificent sub-basement for the edifices which border the river. Beyond the *pont Louis XVI*, another quay will extend to the *pont des Invalides*, of which more than 3000 toises are already finished. The river Seine, which is a running, and not a tide river, has no commerce, but what is carried on by boats.—The quays are merely stone embankments, without cranes for raising goods, or warehouses for receiving them, which are essential parts of what are properly termed a quay. There are stone stairs at different places, and the quays, as they are termed, are merely streets with houses on one side, and the river on the other. They could not have been better planned than they are, and no river like the Thames, where there is much trade, can have its borders laid out in a manner that will please the eye so well. The islands in the Seine are bordered with stone in the same way, and the whole extent, taking the borders of the river and of the islands, amounts to about 12,000 toises, or nearly 15 English miles. The whole is executed in stone, with a parapet, and the sewers fall into the river through arches under those quays.

Various sorts of goods are landed at different parts of the river; and these are termed *parts*, though there is no apparent mark of any thing like a port.

When it is considered that the waters of the river rise in winter about 10 or 12 feet higher than in summer, it will be seen that an absolute necessity exists for having stone embankments, and the whole is so well executed, that some of them are the pleasantest walks in Paris, except the boulevards and public gardens. The construction of these quays has already cost above 11 millions of francs.

CHAPTER VIII.

AQUEDUCTS, POMPE A FEU, FOUNTAINS, BATHS, etc.

As the ancients did not know that water conveyed in pipes would rise to the original level, they had no other means of conveying it from one elevated ground to another, but by constructing a sort of bridge, which is termed an aqueduct. They have left some very magnificent specimens of that sort of erection in different parts of the empire.

The Emperor Julian, who resided a considerable time in the city of Paris, constructed an aqueduct to convey water from Arcueil to his palace in rue de la Harpe, in the 3rd century, but that fell to decay until restored by Mary de Medecis. This aqueduct consists of 20 arches, the highest of which is 74 feet, and it is 1847 in length; a full account of it, as well as of the aqueduct and *canal de l'Ourcq*, will be found in our de-

scription of the ENVIRONS OF PARIS, at the end of this work.

The ruins of the ancient aqueduct may yet be seen.

Aqueducts of Romainville and Belleville.

The most ancient aqueduct of Paris is that of Romainville; its construction was anterior to the year 1274, when it already supplied the fountain of the Innocents, and others. It gives about 646 hogsheads (*muids*) of water in 24 hours. The aqueducts of Belleville and Ménilmontant produce about 432 hogsheads.

If some of the public buildings in Paris rival those of Rome, it is certainly not the fountains; neither in their number, their consequence, nor in the volume of water they throw out, can they be at all compared with those either of ancient or modern Rome. It is known, by exact calculations, that, by means of the aqueducts, there was conveyed an enormous volume of water, estimated at 6944 inches; and the inch, running with mean rapidity, gives in 24 hours 72 hogsheads. Modern Rome still enjoys 1500 inches of water diffused day and night, by numerous and magnificent fountains. How poor does the city of Paris appear in comparison, and with three times the population! In 1754, the city of Paris did not possess more than 200 inches of water from all its aqueducts, pumps and engines. In the be-

ginning of the reign of Lewis XVI, the brothers Perier established the pumps of Chaillot and Gros-Caillou, where, by means of 2 steam-engines of the greatest power, 48,600 tons of water are raised every 24 hours from the Seine, in vast reservoirs, to the elevation of 110 feet, and thence distributed by pipes through the capital. These establishments are well worth notice, but we cannot let this occasion pass without observing that French writers are at particular pains to mention Messrs. Periers as the inventors of the Improved Steam-Engine. The case is totally different: the late James Watt, of Birmingham, made that improvement, which has made such a revolution in the mechanical and manufacturing world, in 1772; and the first engine of the sort erected in France, was that at Chaillot. The elder Perier went over to England to purchase it in 1779, and that machine was manufactured by Boulton and Watt, at Birmingham—let every one have his due. Finally, the *canal de l'Oureq*, the advantages of which begin already to be felt, promises, it is said, 10,000 inches of water, produced by the junction of three small rivers. If this promise be realised, there can be no doubt that Paris will be at last better supplied with this necessary element than any other town in the world. By the way we may observe, that, to an inhabitant of London, where every house is supplied with water in great abundance, by separate pipes, the fountains appear rather an unnecessary appen-

lage, though it must be admitted that they are ornamental. Though many objects are cheaper in Paris than in London, the very essential articles of fire and water are much dearer. The price of two pails of water is two sous, which is not one half of what a small family would use in London in a day, so that to be supplied with an equal quantity would cost more than double, and that too with inconvenience, irregularity and trouble.

There are now 80 fountains in Paris, of which 17 were constructed between 1804 and 1812. The others are ancient, and we shall only mention the most remarkable.

Fontaine des Innocens,

[Marché des Innocens.]

This fountain, one of the most precious monuments of French architecture, since the revival of the arts in France, stood originally at the angle of the rue St. Denis and the rue aux Fers. It was erected, or rather restored and decorated by J. Goujon, in 1551, from the designs of the celebrated architect, Pierre Lescot, abbot of Clugny. Repaired in 1708, it changed its form entirely in 1788, as to its mass, when it was transported to the spot where it now stands. Placed at the corner of two streets, this monument had formerly only two fronts; one to the rue des Fers, composed of two arcades, the other of one only to the rue St. Denis: each of the arcades, accompanied by coupled Corinthian

pilasters, with a pedestal, entablature and attic, was crowned by a pediment, and decorated with admirable low-reliefs by J. Goujon, who, in the 5 figures of Naiads, and in the 6 other subjects with which the two fronts were adorned, displayed all the charm of his compositions, all the striking originality and delicacy of his chisel. Soon after the church of the Innocents was demolished and the cemetery suppressed, in order to form a market, the want of a public fountain was felt, and it was much regretted that this masterpiece of Goujon, fixed in one of the extremities of the market, did not present a mass sufficient for the decoration of such a spacious place. Other difficulties also occurred, and while every body was at *sixes and sevens* on the subject, a happy idea came into the head of Mr. Six, an architect, who proposed to the Baron de Breteuil, then one of the ministers, to give another form to the plan of this fountain and to reconstruct it in the centre of the place, without changing any thing in its decoration, by adding a 4th front similar to the 3 first, for which all the materials were at hand. This idea presented an easy way of insulating with grace, and without much expense, a monument highly worth preservation: the idea was adopted and the architect rewarded for it. The execution of it having been concerted between Mr. Poyet, then architect of the town, and Messrs. Legrand and Molinos, the fountain was taken to pieces, transported and reconstructed without the smallest injury

to the sculpture. Three new figures and two other low-reliefs were wanting to complete those of Goujon; these were undertaken and executed with success by Pajou. The lions of the sub-basement, the basins and other ornaments were shared between Messrs. l'Huilier, Mezières, and Daujon. In its new form this monument is vaulted, and the cupola, covered with copper, is formed like the scales of fish. Being raised and now resting on a socle and on steps which elevate it much above the ground, its present height is about 46 feet, and it gives 160 inches of water per day. Connoisseurs consider this production as the glory of the French school: the harmony which reigns between the architecture and the sculpture does honour to the two artists, Lescot and Goujon, who combined their talents for the composition and execution of this monument, which is comparable perhaps to any of the most perfect remains of antiquity. Not that its size forms its merit, for it is very small; nor its richness, for it is merely of stone: it is therefore entirely the beauty of the work and the agreement of the whole. We discover, in its ordonnance, with fresh pleasure, the pure and exquisite taste of the first architect of the Louvre: the ornaments are distributed with intelligence and sobriety, and their execution, though not so perfect as that of the figures, combines harmoniously with all the parts of the edifice. The character of Goujon's sculpture is re-

markable for elegance of form, simplicity of contour, grace of motion, and the play of the drapery, the folds of which are very fine, and under which the nudity appears with a peculiar charm. The work has but little projection, as in the low-reliefs of the Greeks, and in some antique cameos, which one might suppose Goujon took for his models in lightness and execution. The only inscription on this fountain is : *Fontium Nymphis*, repeated on the four fronts; it pleases from its exactness and simplicity. This monument is in fact a grotto consecrated to the nymphs of fountains, who, led by the genius of Goujon, have made it their habitation, and never cease, like beneficent divinities, to pour forth their refreshing treasures.

The two following lines, which are engraved on this fountain, were composed by Santeuil in 1689 :

Quos duro cernis simulatos marmore fructus,
Hujus nymphe loci credidit esse suos.

Fontaine de Grenelle,

[No. 57, rue de Grenelle St. Germain.]

This fountain, which has always been much extolled, deserves its reputation in more respects than one. It exhibits at once a useful monument and an elegant building, in which architecture and sculpture seem to contend for the advantage of captivating the eye. Constructed on a spot of ground which formerly belonged to a convent of nuns, this

fountain was erected from the designs and under the direction of Bouchardon, a celebrated sculptor, who himself executed all the figures, low-reliefs, and even some of the ornaments with which it is decorated. It was finished in 1739, and rises to the height of 36 feet, on a semicircular plan of 90 feet in breadth, and presents, on a double sub-basement, an ordonnance of pilasters and niches, with an entablature surmounted by an acroterium. The projection which occupies the middle of the façade is composed of 4 Ionic columns, coupled and crowned by a pediment. Between them, in the centre of the monument, is a marble tablet, with the following inscription in gold letters, which has lately been restored:

DUM LUDOVICUS XV.
 Populiamor et Parens optimus
 Publicæ tranquillitatis assertor
 Gallici Imperii sinibus
 Innocue propagatis
 Pace Germanos Russosque
 Inter et Ottomanos
 Feliciter conciliata
 Gloriosi simul et pacifici
 Regnabat
 Fontem hunc civium utilitati
 Urbesque ornameto
 Consecrarunt
 Præfectus et AEdiles
 Anno Domini
 M.DCC.XXX.IX.

The figure seated on a pedestal represents the city of Paris; a little below are a River and a Nymph, the Seine and the Marne, resting on their urns in the midst of rushes: these 3 figures are of white marble. The

water comes out by two pipes fixed on the advanced part of the sub-basement. The figures of *pierre de tonnerre*, which adorn the niches, represent the Four Seasons, designated by divers attributes, and particularly by low-reliefs placed below. This fountain was certainly designed more for ornament than use, which is very obvious from its appearance and the mean display of water it produces, which bears no proportion whatever to the size of the building.

Fontaine de l'Ecole de Médecine,

[Place de l'Ecole de Médecine.]

Four columns of the Doric order support a graceful entablature, above which rises an attic adorned with a large sunk table, which is to have an inscription. Between the columns is a vast vaulted niche, from the summit of which a considerable volume of water falls in a cascade, fills a semicircular basin, and then divides in a convenient manner for use by means of a very ingenious mechanism. The whole is the work of M. Gondouin.

Chateau d'Eau du Boulevard de Bondy.

This curious expression, a *water-castle*, is given to this fountain, and to the one in the *place du Palais Royal*. The fine fountain of the *boulevard de Bondy* was finished in 1811: it decorates the esplanade between the Porte St. Martin and the *rue du faubourg de*

Temple, and forms a point of division from which the waters of the canal de l'Ourcq supply the fountains of the *quartier*. It is for this reason that it obtained the name of *chateau-d'eau*. In the middle of a circular basin rise successively three other concentric basins, which serve as a base to a double cup of cast-iron, composed of a stand and two unequal *pateræ*, separated from each other by a shaft. At the bottom of this cup, and on a level with the superior basin, 4 square socles support each two lions of iron, which throw out water from their mouths. The water of the fountain bursting forth from the centre of the superior vase, displays in its fall 5 distinct sheets, which cover over almost all the surfaces of the edifice. Lower down, on the side of the rue de Bondy, two square niches, formed in the sub-basement, serve as particular fountains for the consumption of the *quartier*. The facility in disposing of the waters of the Ourcq, gave rise to this fountain and to the idea of embellishing the whole length of the ancient boulevards, by similar monuments, at certain distances. These boulevards, planted with a triple row of trees, extend for a length of 3,500 toises from the Pont-du-Roi to the Pont Louis XVI; and though in several parts they form a very agreeable promenade, yet such a long suite of clipped elms becomes at length monotonous and tiresome. A few elegant fountains would certainly much enliven and embellish this part of the town. This fountain

cost 180,000 francs, and gives 210 inches of water per day. Girard was the architect.

We have already described the principal fountains in Paris; the remainder may be divided into two classes: the ancient fountains, and those which have been constructed a few years since on account of the canal de l'Ourcq. The former are mostly only small edifices, each giving a slender stream of water, such as those of the *Petits-Pères*, *d'Antin*, of the *place St. Michel*; some, however, are distinguished by more ingenuity of composition.

Fontaine de l'Eléphant,

[Boulevard St. Antoine, on the spot where the Bastille stood.]

This fountain, a model of which is shewn, was planned by order of Bonaparte, and will be constructed in stone of Chateau-Landon. Upon the canal in the middle of the *place*, a semicircular arch, of bur stone, is to carry the elephant, which will be in bronze, standing upon a socle, and more than 72 feet high, comprising the tower or throne supported by the animal. The water will issue out of the trunk of the elephant, whose figure will be colossal; each of his legs will measure 6 feet in diameter, and in one of them will be a winding staircase running up to the tower; the feet of the elephant will cover 200 *milliers métriques*. The design of this stupendous work is by Denon, and Alavoine is charged with its execution. Tickets to see this fountain are to be had at No. 319, rue St. Honoré.

Fontaine d'Alexandre,

[Rue St. Victor.]

This gives pleasure from the ingenious manner in which it is adjusted. It is a vase charged with festoons, above which are fixed the arms of the town. A turret of the ancient abbey serves for the ground of this sculpture, which is attributed to Bernini, though others ascribe it to Lepautre.

This fountain derives its name from an ancient tower of the same appellation, of which it formed the back part. The two following lines appear on it, written by the celebrated Santeuil, in allusion to the bibliothèque of St. Victor, which then stood close to it :

Quæ sacros doctrinæ aperit domus intima fontes,
Civibus exterior dividit urbis aquas.

Fontaine de l'Échaudé,

[Vieille rue du Temple,]

Is a little octagon tower, which has a slight resemblance to the monument known by the name of Demosthenes' lantern.

The fountain at the entrance of the rue St. Louis, in the *Marais*, is a work of Lepautre.

Fontaine de la Naiade,

[Rue des Vieilles Audriettes,]

Was built from the designs of Moreau ; the low-relief, which ornaments it, is by Mignot.

Fontaine Ste. Catherine,

[Rue St. Antoine,]

Is formed of a projection, decorated with 2 pilasters of the Tuscan order, with a pediment, the whole enriched with icicles, shells, and other attributes. It was erected in 1783, from the designs of Caron.

Fontaine de la Place Royale.

The only thing which was remarkable in this fountain was that the water, in issuing from the jets, formed a beautiful *fleur-de-lis*. A statue is now erecting on the spot where it formerly stood.

Fontaine du Diable,

[At the meeting of the rues de l'Echelle and St. Louis.]

It should properly have been in the rue d'Enfer. Its decoration consists of an obelisk, at the foot of which two divinities of the waters support the prow of the symbolical ship of the Parisians.

Fontaine du Trahoir,

[At the corner of the rues de l'Arbresec and St. Honoré,]

Was built by Soufflot, in 1775, and adorned with some sculptures by Boinot, a member of the old academy. A simple sub-basement forms the ground-floor; and the first and second stories are comprised in the height of an ordonnance of pilasters with bossages of congelations, containing a Doric entablature surmounted by a balustrade terminating the

two façades of the edifice. Between the two windows of the first story, to the rue St. Honoré, is a naiad, in low-relief.

Fontaine du Château d'Eau,

[Place du Palais Royal.]

It was erected in 1719, by Cotte, the king's first architect. The two figures on it are by one of the Coustous.

Fontaine de la rue de l'Échelle.

A small, but very elegant fountain, constructed in a good style, which recalls the figure of the obelisks, so much praised by the ancients.

Fontaine de la Pointe St. Eustache.

In a niche of rustic work, with bossages vermiculated in congelations, is placed a vase, in which the water falls *en masse*, gathered first in a shell. It runs from the vase into a semicircular cistern. Over the shell is placed a mask crowned with fruits. It has its mouth open, with its eyes fixed on the waterfall, and appears to be eager to drink. It is said to be meant for the figure of Tantalus.

Fontaine de la place de l'École,

[Near the Pont Neuf.]

This fountain consists of a pedestal, of pleasing construction, supporting a handsome vase.

Fontaine de la place St. Michel,

[At the top of the rue de la Harpe.]

Bullet constructed this fountain in 1664. It is composed only of a vast niche, ornamented with two Doric columns, supporting a pediment; a construction certainly too heavy for the fine thread of water, which issues from it without producing any picturesque effect.

Fontaine de la Victoire, or du Palmier,

[Place du Châtelet, at the foot of the Pont-au-Change.]

This is one of the most celebrated among the modern fountains; and the symbolic palm-tree, 52 feet high, surrounded by 4 figures of virtues, above which rises Victory, is doubtless a happy idea. But what has it to do with a fountain? The form of the fountain is quadrilateral. The basin is 20 feet in diameter. The figure of Victory, and the statues of Vigilance, Law, Force, and Prudence, all by Boinot, are remarkable for grace and fine proportions. Bralle was the architect. On the column are the names of some of Bonaparte's principal victories.

Fontaine de la place Dauphine,

[Near the Pont-Neuf.]

Consecrated to the memory of General Desaix, killed at the battle of Marengo, was built by Percier, and terminated in 1803. The groupe representing Victory crowning the bust of the hero, as well as the circular

low-relief, which adorn the pedestal, are by Fortin, and they do him credit.

Fontaine de Bacchus,

[At the corner of the rue Censier,]

By Bralle and Valois, has been much praised, but is certainly not very classical. There is a moral fable in the decoration of this little monument: a satyr, surrounded by Bacchanalian attributes, appears to offer water to the people surrounding him, who are without doubt friends to stronger liquors. The irony intended by this is that water becomes more necessary as our wants multiply.

Fontaine Egyptienne,

[Near the Incurables, in the rue de Sèvres.]

The statue in the niche; a colossal figure, in the Egyptian style, holding pitchers of water, is by Beauvallet. Above is the ordinary entablature of the Egyptian temples.

Fontaine de Popincourt.

This is also by Bralle, and is one of his best compositions. The low-relief upon it, which represents Charity leading a little child, hiding a second in the folds of her robe, and offering the nutritious draught to two others, was sculptured by Fortin.

Fontaine de l'Esplanade des Invalides.

The building is great, simple, and striking. Three circular basins, one above the other,

receive the water from 4 lions, who pour it into the uppermost, whence it descends from basin to basin.

Fontaine de Mars,

[Rue St. Dominique, opposite the Military Hospital of the Garde Royale.]

The decoration of this monument is happily applied to its situation. The mass rises on a square plinth contained between 8 pilasters, with a Doric entablature. On the principal façade is a group, composed of two figures: Hygeia, the goddess of health, presents a draught to a fatigued soldier. The figure of the soldier is naked except his head, which is covered with a helmet, and he leans on a shield. In the spaces between the pilasters are sculptured vases, surrounded by the Esculapian serpent.

Fontaine de St. Sulpice,

Which we have already mentioned when describing the Marché St. Germain, is composed of a little square mass, each front of which is surmounted by a pediment and adorned with a low-relief in marble, representing Peace, Agriculture, Commerce, and the Arts, sculptured by Espercieux. On two of the sides of this elegant building are shells of white marble, from which the water falls into semicircular basins of coloured marble, and thence escapes into a circular basin. The frieze, mouldings, and other ornaments, are executed with much taste. This elegant little fountain is completely lost from its ill-chosen

situation in the wide space of the place St. Sulpice, and the vicinity of the magnificent church of that name.

Fontaine de la rue Garançière.

This fountain is merely worth alluding to as being the only one in Paris from whence issues spring water: on it is the following inscription:

Aquam
A præfecto et ædibus acceptam
Hic
Suis impensis, civibus fluere voluit
Serenissima princeps Anna Palatina ex Bavaris
Relicta serenissimi Principis
Henrici Julii Borbonii principis Condæi
Anno Domini M.DCC.XV.

Fontaine de la rue de Vaugirard,

[At the corner of the rue du Regard.]

Built by Bralle. It is composed of two pilasters, surmounted by a pediment; a low-relief represents Leda on the banks of the Eurotas, and Jupiter, under the form of a swan. The artist, who had only a little stream of water at his disposal, has very tastefully made it issue from the beak of the elegant bird. All its merit is the low-relief, which is by Vallois.

*Establishment of Clarified and Depu-
rated Waters of the Seine,*

[No. 24, quai des Célestins.]

The waters of the Seine are full of hete-

rogeneous substances, disagreeable and unhealthy. He therefore merits much who gave the means of furnishing the citizen with water, pure, limpid, agreeable, and healthy: we have before stated that the common water is sold at one sous per pail; this pure element is very little dearer, but is only to be had by subscription, which is charged according to the calculation of the quantity used by the consumers. The public are admitted to view this curious and salutary establishment, which the allied sovereigns visited when they were at Paris, in 1814.

We shall conclude this description of the Fountains in Paris with the following lines on the Seine, composed by the celebrated Latin poet, Santeuil, a monk of the abbey of St. Victor:

Sequana, cum primum reginæ allabitur urbi,
 Tardat præcípites ambitiosas aquas;
 Captus amore loci, cursum obliviscitur, anceps
 Quo fluat, et dulces rectit in urbe moras.
 Tum varios implens fluctu subeunte canales,
 Fons fieri gaudet qui modo flumen erat.

When to the queen of cities comes the Seine,
 His rapid waters hurrying to the main,
 He checks his course, and now, forgetful, seems
 Doubtful which way to guide his wandering streams;
 Struck with affection for the spot, he plays
 With lingering fondness through its streets and ways;
 While, with refreshing tides each part supplied,
 He sports a fountain who a stream did glide.

BATHS.

Balnea, vina, venus, corrumpunt corpora nostra
At vitam faciunt balnea, vina, venus.

Every kind of accommodation that can possibly conduce to the comfort of personal cleanliness is to be found in the metropolis of France, and at a very moderate charge. The French, and particularly the Parisians, reckon a warm bath as one of the essentials towards preserving health; consequently baths abound in every quarter of the town. They are formed of a continued range of small rooms, furnished with every necessary appendage. The temperature of the bath may be made and altered at pleasure by the person who uses it, as two pipes, one for hot and the other for cold water, are attached to each; a slight repast and the perusal of the daily papers may also be had if required. The usual price for a bath is 30 sous, exclusive of linen; but by taking six tickets an allowance is made. The price of each towel is 2 sous, a peignoir 8 sous, dressing-gown 6 sous.

Mineral and sulphur baths are common in Paris, and are very reasonable.

Bains Vigier.

In the year 1760, a Mr. Poitevin undertook to establish warm baths on the river, constructed on boats, and his speculation proved very successful. Of this kind 4 are now kept by Vigier. They are placed near the Pont Marie, the Pont Neuf, and above and

below the Pont Royal. That above the Pont Royal, opposite the *pavillon de Flore*, is the most spacious and most elegant. Bellanger, the architect, constructed it in 40 days, in 1801, on a boat of the length of the greatest vessels. It is 2 stories high, and the galleries are adorned with pillars and pilasters and very handsome ceilings. It contains 140 bathing-tubs, generally occupied during the heat of summer from day-break till 11 at night. Outside is a porch adorned with flowers and shrubs of every kind, and a parterre on the bank of the Seine. This establishment is kept with extreme cleanliness, the attendance is good, and any refreshment the bather may want is immediately served.

Bains Chinois,

[No. 25, boulevard des Italiens.]

Its construction is remarkable for its singularity. On masses of artificial rock, are raised Chinese structures, designed by *Lenoir le Romain*. Always fond of novelty, the Parisians for a long time gave a decided preference to this establishment, which combines a *restaurant* and a *café* along with commodious and agreeable baths well served.

Bains Montesquieu,

[In the street of that name.]

This new establishment, placed in the most frequented quarter of Paris, surpasses all the others in elegance. Nothing is more ingenious than its distribution. Two columns

decorate the entrance, which leads to a staircase remarkable for its agreeable form.

Bains Turcs,

[No. 98, rue du Temple.]

These have been long established, and are elegant and commodious. In front is a pretty airy garden.

Bains St. Sauveur,

[No. 277, rue St. Denis.]

The architecture of them is simple and the distribution very complete.

Bains d'Albert,

[No. 72, rue St. Dominique, faubourg St. Germain.]

The medicinal efficacy of these aromatic baths in divers maladies is well ascertained.

Bains de Tivoli,

[No. 88, rue St. Lazare.]

In this fine establishment are baths of factitious mineral waters of every kind, with commodious lodgings for invalids.

Bains Galles,

[Corner of rue de Grammont, and Neuve St. Augustin,]

Kept by a physician of that name, is to be recommended for all the different mineral and sulphureous baths.

Besides these, the principal baths in Paris, there are others of less note, but very convenient and comfortable, in every quarter of the town.

Ecole de Natation (Swimming-School).

A full account of this establishment is given under our head of schools.

CHAPTER IX.

HOSPITALS *and other Charitable Institutions, Prisons, etc.*

In France a distinction is made between *Hôpital* and *Hospice*; the former being generally applied to establishments for the relief of the sick or wounded, and the latter to those in which are received the aged, infirm, and children. The general administration of both, and the distribution of succours to the indigent in their own houses, is now composed of a council general formed of the principal magistrates, and of individuals most distinguished by their probity, their administrative talents, and their ardent philanthropy. Their functions consist in deciding all general administrative measures, and in a particular superintendence over the *hospitaux* and *hospices* and the establishments which depend on them, as well as over their property, the general state of their accounts, and the distribution of succours; and, under their orders, an executive committee and an agency of succours watch over the service and its regulations. In each house are agents of superintendence, charged with their direction and their accounts.

All the public places of amusement, except

the French Opera, pay a tax of 10 per cent on their receipts towards the support of the hospitals, which are under the sole management of government.

A very heavy tax for the support of hospitals is also levied on every piece of ground purchased for the purpose of burial in all the cemeteries.

All the hospitals of Paris are under the direction of a general administration, and, from the office of this board, where medical men attend during a certain part of the day to examine them, patients are sent to the different hospitals. *

Through means of this arrangement the physician of any hospital, whose attention is turned more particularly to any disease, or class of diseases, by application to the central administration, may have such diseases sent to his own hospital. Thus a much greater number of cases of the disease, which is the object of his particular inquiry, is brought under his observation in a more restricted time than could otherwise have been. They are also supplied with medicines from a general Pharmacy; the most simple remedies only being prepared at the hospitals.

A course of lectures, also, is given every winter on pharmaceutical chemistry.

In general, the hospitals of Paris are clean and in good order, and for this they are not a little indebted to the *Sœurs de la Charité*, a

* Accidents, and urgent cases, are received directly, without this form.

religious order of women, who, from principles of religion alone, devote themselves to the care of the sick; nursing them with a kindness and attention rarely met with in the common nurse; and, at the same time, watching over all the interests of the hospital, and even frequently supplying the most menial offices. These women are always most particularly clean and neatly dressed; and whoever has visited these hospitals, and beheld their respectable appearance, and the zeal and kindly attention with which they watch over the sick, will be ready to exclaim with Frank: "Oh! se vi fossero in tutti. Il servizio agli ammalati prestato per solo stimolo de religione e d' umanità, quanto non è preferibile al mercenario!"

The physicians and surgeons visit their patients in the principal hospitals, at seven in the morning, and give clinical lectures at nine, on the most interesting cases, a system admirably adapted to impress on the minds of the numerous students the progress, termination, and mode of cure in the various diseases.

The principal dissecting rooms are at *la Pitié*, *la Charité*, and *l'Hôpital de la Perfection*, near the School of Medicine, where students will find every advantage to facilitate their anatomical pursuits.

Before we proceed to a separate description of hospitals, we are obliged to remark, that, if Paris abounds with benevolent institutions and charitable schools, it is, notwithstanding, the most prolific of idleness, poverty, and profligacy of any city in Europe. This may be ascribed to the easy method of obtaining

casual relief, and the various and cheap modes of pleasure and dissipation which are always within the reach of the poorest in Paris. Succours at home are distributed in each *mairie* by committees of beneficence, composed of 12 members. The number of beds established in the hospitals and hospices is more than 15,000, and their revenues amount to near 6 millions of francs (250,000*l.*) The general mean annual expense of the hospitals is 2,329,954 francs. The total number of beds 5,264, in which, during the year 1816, were treated 47,563 sick. The mean annual expense of each bed is 603 francs, and the mean number of them occupied is 3,860. The mean mortality is about a seventh. The mean general expense of the *hospices* is 2,958,823 francs; and their ordinary population is 9,500 persons, each of whom costs 18 sous a day. But the single establishment of the *Enfans-Trouvés* (the Foundling-Hospital), cost, in 1816, 1,246,240 francs. In the same year the sum of 1,450,496 francs was distributed moreover to 84,000 poor at their own houses. The *bureaux* of the executive committee, etc., are established at No. 2, *rue Neuve Notre-Dame*. They are open to the public every working day from 2 till 4.

HOSPITALS.

Hôtel Dieu,

[Parvis Notre Dame.]

This is the most ancient hospital in Paris.

Its name is very remarkable. Saint Landri who is considered to have been the founder of it, about the middle of the 7th century, bequeathed it, as its principal endowment, to the generosity of the French monarchs and to the beneficence of the inhabitants of Paris. Having become too small as early as the reign of St. Lewis, that pious monarch almost entirely rebuilt it, and augmented its revenue at the same time as he increased its enclosure. In 1511, and for a few years after, a further enlargement became necessary; and Henry IV caused two wards to be added to it, and increased its revenues. Additions were made to it twice during the last century, and twice also did it fall a prey to a terrible fire. Notwithstanding its successive augmentations, the increase of the population of the capital made its insufficiency to be felt more and more towards the end of the reign of Lewis XVI. Shocking to relate! in ordinary times, 5000 sick were accumulated in 1400 beds at most. Let us not go into the heart-rending details of such a lazar-house :

Dire was the anguish, deep the groans; Despair
Tended the sick, busiest from couch to couch.

These evils have happily been now removed. Lewis XVI, deeply affected with such an accumulation of human misery, in a place destined to relieve it, had ordered the Hôtel Dieu to be divided into four new hospitals to be erected at the extremities of the town. During the revolution the idea of the 4 new hospitals was abandoned, but several were established in the vast halls of the suppressed mo-

nasteries. The divers kinds of maladies were then, and have ever since been, separated into different hospitals. In this house are received the wounded and sick, with the exception of children, incurables, insane persons, lying-in-women, and persons attacked by chronical or venereal diseases. The Hôtel Dieu is served by the *dames religieuses* of St. Augustin. There are generally about 2000 individuals in this hospital. The first physician here is Dr. Piot de Montaignu, 33, rue de l'Arbresec, and the two first surgeons are Baron Dupuytrin, 4, place du Petit Bourbon, facing the Louvre, and Chevalier Pelletan, 10, rue St. Christophe. The halls, better distributed, are now perfectly well ventilated; and the sick have each a bed to themselves.

The portal of the Hôtel Dieu, erected within these few years by M. Clavereau, is deserving of notice. It was impossible to think of placing by the side of the front of Notre-Dame any façade that would have had consequence sufficient from its mass; for what building could be remarkable for its size beside such a colossus of Gothic architecture? The new portal of the Hôtel Dieu is principally characterised by its extreme simplicity. The pillars are not even fluted, an ornament commonly used by the ancients for the Doric order.

Hôpital de la Pitié,

[No. 1, rue Copeau, at the corner of the rue St. Victor.]

It was founded in 1612. The same diseases are treated here as at the Hôtel Dieu, to

which it serves as a succursale. It contains 600 beds. This hospital is served by the *dames religieuses* de St. Thomas de Villeneuve. The first physician here is Dr. Piot de Montaigu, 33, rue de l'Arbresec; surgeons, Baron Dupuytrin, 4, place du Petit Bourbon, and M. Bèclard, 1, rue de l'Observance.

Hôpital de la Charité,

[No. 45, rue des St. Pères.]

This hospital was founded in 1602, by Mary of Medecis. It contains about 300 beds. Near it is a school of clinical lectures. The same diseases are treated here as at the Hôtel Dieu and the Pitié. The *sœurs* of St. Vincent de Paul attend here. Physicians, Dr. Dumangin, 25, rue Traversière St. Honoré, Baron Corvisart, 37, rue St. Dominique.—Surgeons, M. Deschamps, at the hospital; Baron Boyer, 9, rue de Grenelle St. Germain, and M. Roux, 50, rue St. Anne.

The interior portal of this hospital, in the court, is worthy of attention. It was built by Antoine, the architect of the Mint, an edifice which secures to its author a distinguished rank among modern artists. This architect, chiefly commendable for the careful execution of all his works, wished to make in this portal, an essay of the Greek Doric order, which only began to be known at the French Academy about 30 years ago: he wished to give a slight idea of those celebrated *propylæa*, which the professor Le Roy used then to mention in his lectures, and had brought into public notice by his work on the monu-

ments of Greece. But in risking this novelty, Antoine thought it prudent to modify it a little, and, like a true Frenchman, to correct it, as, in his opinion, the Greeks were deficient in true French taste. The general and particular proportions were therefore altered, and all the force and originality of the production were lost. Notwithstanding, this little monument, the first in the Greek style erected at Paris, pleases people of taste, and does honour to the architect.

Hôpital de St. Antoine,

[No. 206, rue du faubourg St. Antoine.]

This establishment occupies the ancient abbey of St. Anthony. It contains only 200 sick, under the same regulations as those of the Hôtel Dieu, and treats acute diseases; it is served by the sisters of St. Martha.—Physician, Dr. Pratt, at the Hospital; Surgeon, M. Beauchêne, No. 33, rue du Bac.

Hôpital Necker,

[No. 5, rue de Sèvres, beyond the boulevard,]

Founded in 1778, by the wife of the celebrated Necker, on the site of an ancient convent. It contains 130 beds. In the hall of reception is a portrait of the foundress. The same diseases are treated here as at the Hôtel Dieu.—Physician, Dr. Laennec, 3, rue du Jardinot; Surgeon, M. Baffos, 34, rue de l'Odéon.

Hôpital des Enfants-Malades,

[No. 3, rue de Sèvres.]

Languet, the celebrated curé of St. Sulpice, founded it about the year 1735, for the poor women of his parish; but it is now occupied exclusively by children under 15 years of age, attacked with acute diseases. The salubrity of the air and the extensive walks contribute greatly to the speedy convalescence of the young patients. There are 400 beds. Gratuitous advice is also given to sick children in the neighbourhood. This house was formerly a convent in which young ladies were educated, and was called *Maison de l'Enfant Jésus*. It is served by the *dames* of St. Thomas de Villeneuve.—Physician, Dr. Jadelot, 86, rue du Bac; Surgeon, M. Baffos, 34, rue de l'Odéon.

Hôpital St. Louis,

[No. 2, rue St. Louis, faub. du Temple.]

The contagious diseases which afflicted Paris in 1606, were the cause of this establishment; a spot therefore was chosen, very far at that time from any populous quarter, and the first stone of the new hospital was laid the 13th July 1607. Four years and a half were sufficient for its construction. Henry IV ordered it to be placed under the invocation of his ancestor, St. Lewis, who died in Africa, of a contagious distemper, during the 6th crusade. This hospital proved very serviceable after the severe winter of 1709, when the

buildings were increased, the old ones repaired, and the edifice was put in the state we now see it. Round a great court above 300 feet square, serving as a common walk for the patients rise 4 large buildings, containing, on the ground-floor 8 halls and 8 pavilions. The 8 halls are 144 feet in length by 24 in breadth and 11 in height; they are divided into 2 naves by a row of pillars which support the vaults. The 8 pavilions are disposed in the middle and at the extremity of the façades; they are each about 33 feet square, and are vaulted at the same height as the halls; two of these pavilions contain staircases and two chapels; two others are warming-rooms; and the two last serve as vestibules. The first story has the same extent and distribution as the ground-floor; but it is much higher; the garrets above are left quite empty, and the upper part of the pavilions is opened by lanterns for purifying the air. This hospital has preserved its primitive destination, and generally contains a great number of individuals affected with the various kinds of cutaneous diseases.—Independently of all the particular precautions which have been taken with the utmost care for the perfection of this establishment, the general disposition is such that the great building which contains the patients is entirely insulated by a court planted with trees, which forms an interval of near 100 feet between the building and the wall of the enclosure. With this wall is connected all the buildings which

contain the lodgings of the persons attached to the hospital, as also the *dépôts* and magazines: just by, are pumps, cisterns, and the various dependences of that kind. Behind this first enclosure, there exists all-round a very great space, employed in gardens and in courts for the kitchen and bakehouse, with the lodging of the persons employed in them. No entrance is allowed to the first enclosure for carrying victuals, nor can those within come out to receive them; but the communication takes place by means of a tower placed in a pavilion constructed for that purpose. These courts and gardens are also surrounded by a second wall of enclosure, following the irregularities of the ground; but established in a parallel line, at the distance of 120 feet, on the side of the principal façades beyond, and on this side only, is an orchard and a botanical garden, separated by a court which leads to the church. The latter is so disposed, that strangers may enter the nave, and the people of the house the choir, without communicating with each other; but it has nothing else remarkable. Towards dark it is lighted, as well as all the hospital, by means of gas. These enclosures, and the regulations respecting the non-communication of persons in the different parts of the hospital are, however, only kept up in case of violent contagious diseases. At other times, perfect freedom is allowed for visiting every part. This fine establishment is contained in a parallelogram of 360 yards in length, by 240

in breadth, which gives a superficies of 129,600 feet.

In this hospital, the baths form an important part of the establishment, they are on a very large scale. The common baths, and those for the application of alkaline and other solutions, amounting in all to 70, are disposed in two large rooms. The general vapour bath consists of a small room, with a flight of steps occupying one side for the patients to sit upon. The vapour flows through an opening in the floor. From twenty to thirty patients may take this bath at the same time. On each side is a dressing-room kept at a proper temperature. In an adjoining small room are a shower bath, a single vapour bath, and a partial vapour bath; the vapour being applied by means of a tube, the orifice of which may be diminished or augmented at pleasure. In another part of this hospital is the sulphur vapour bath, which can contain twelve patients at once. There is also a single bath of this kind, and another for partial fumigations, by which the fumes of mercury or other substances may be applied to the face or other parts, without being inhaled during respiration. These baths are appropriated to the use of the male and female patients on alternate days. The success obtained in the treatment of cutaneous diseases by the means adopted in this hospital does not appear greater than elsewhere.

There are 809 beds in this hospital. The *dames religieuses* de St. Augustin attend here. —Physician, Dr. Alibert (physician to the

King), 4, rue de Varennes, faub. St. Germain.
—Surgeon, Chevalier Richerand, 44, rue de Bondi.

Hôpital Cochin,

[No. 45, rue du faubourg St. Jacques.]

This building was originally called *Hospice de St. Jacques*; but a just sentiment of gratitude has since given it the name of its venerable founder, the *curé* of the parish. He intended it merely for his own parishioners, but now patients are received in it from all quarters of the town. The same diseases are treated here as at the Hôtel Dieu. It contains 130 beds, and is served by the *sœurs de St. Martha*. Two aged persons, a man and a woman, the most respectable among the poor of the parish, laid the first courses of the columns of the portico in 1780. For this striking ceremony, the precious tools which Lewis XIV had used when a child, in laying the first stone of the Val-de-Grace, were taken out of that monastery. This building stands at the extremity of the faubourg St. Jacques, in front of the Observatory. It is 144 feet in length, and 42 in breadth. The kitchen, *pharmacie*, baths and refectories, are on the ground-floor. On the first floor is a chapel terminated by a cupola; it serves as a vestibule to two halls which extend on each side; two other smaller halls are placed in the pavilions. The distribution of the second floor is similar, with the exception of the chapel, which rises from the bottom. There are five

staircases for the service of this house; the first is in the central projection which serves as a portico to the hospital; two others are in the gallery, parallel to the halls, and the two last in the pavilions. Several galleries, contrived in the different stories, form a covered communication between all the parts of the building. The plan of this edifice is happy, and the elevation is very different from that of a private house; it has a character of grandeur which does honour to Viel the architect, well known for several other justly esteemed public buildings.

Physician, Dr. Bertin, 10, rue des Fossés M. Le Prince.—Surgeon, M. Guerbois, 45, rue du faubourg St. Jacques.

Hôpital Beaujon,

[No. 54, rue du faubourg du Roule.]

This hospital bears the name of its founder, one of the richest men of his time. He purchased a piece of ground in the faubourg du Roule, and had the house erected at his expense, and afterwards endowed it with an annuity of 20,000 francs on the government. It was built in 1784, from the designs of Girardin, and is very carefully constructed throughout. The different parts are skilfully distributed, solidly built, and tastefully decorated. The building is 96 feet in front, by 144 in depth, without including the garden. It consists of a ground-floor, two stories above, and a third in the roof; and contains 100 beds for the sick of both sexes. The ground-floor is

destined for convalescents, for the kitchen, refectories, baths, and offices. The upper stories are divided into different wards for the sick. The exterior façade has but little decoration except the entablature, and the entrance, which consists of a large arcade, surrounded with bossages. This hospital is rather too much confined between private houses, and the different stories have not sufficient elevation, which are serious defects in an hospital. It is served by the sisters of St. Martha, and the same diseases are treated as at the Hôtel Dieu.—Physician, Dr. Renaudin, 12, rue de la Michaudière. — Surgeon, M. Nicod, 8, rue St. Florentin.

Hospice des Vénériens,

[No. 39, rue des Capucins, faubourg St. Jacques.]

This was formerly a convent of Capucins, but it is now appropriated to the reception of persons afflicted with the venereal disease: remedies and directions are also given from hence to those who prefer being cured at home. 2,500 patients in general are admitted annually; but it contains only 550 beds.

Physicians, Dr. Bertin, 10, rue des Fossés M. Le Prince. — Surgeon, M. Cullerier, 29, rue de l'Odéon.

Maison de Santé des Vénériens,

[No. 17, rue du faubourg St. Jacques]

It happens unfortunately that a class of persons, in circumstances too good to be obliged to seek refuge in a hospital, but not

rich enough, and ashamed at the same time to be attended at home, for the cure of a certain disease, are thus too often without the means of obtaining relief. The administration of the hospitals taking this into consideration formed, for their relief, an establishment under the more pleasing and mysterious name of *Maison de Santé* or *House of Health*: they are treated with care and attention by able physicians. Sixty beds are made up in this house for the patients who pay so much per day; it is under the superintendence of the *économé* of the *Hôpital des Vénériens*, and directed by a governor (Mr. Gersin).—Surgeon, M. Cullerier, 29, rue de l'Odéon.

There are many houses of this kind in the different faubourgs of Paris.

Maison d'Accouchement,

[Rue de la Bourbe.]

This house is designed for the reception of pregnant women in general, as well as for those who are on the point of lying in. It contains a school for the instruction of pupils in midwifery, who are afterwards sent to practise this art in the departments.—Physicians, Dr. Chaussier, 6, Cul-de-Sac St. Dominique d'Enfer; Dr. Hallé, 10, rue Pierre Sarrazin.—Surgeons, Chevalier Auvity, 69, rue du Bac; Baron Dubois, professor of midwifery, 12, rue des Fossés M. Le Prince;—Mad. Lachapelle, head midwife, 3, rue de la Bourbe.

Maison de Santé,

[Rue du faubourg St. Denis.]

Persons with different maladies are received here. The charge per day is 2 f. 50 c. for promiscuous admission into the Common Hall, and from 3 f. 50 c. to 5 francs to be accommodated with a private chamber.—Physician, Dr. Duméril, 3, rue du faub. Poissonniere.—Surgeon, Baron Dubois, 12, rue des Fossés M. Le Prince.

Hôpital des Enfants-Trouvés, and Hospice de la Maternité,

[No. 74, rue d'Enfer, and No. 3, rue de la Bourbe.]

The virtuous and benevolent St. Vincent de Paul was the founder of the foundling hospitals in France, and also of the order of the sisters of Charity, who attend most of the hospitals in that country. About the year 1640, with the assistance of several charitable ladies, he opened an asylum for foundlings; but the resources of private charity proving insufficient, Lewis XIV, after giving considerable sums to the establishment, made it, in 1670, a dependence of the general hospital at Paris. At this time, and down to the period of the revolution, the Foundling Hospital was near the Hôtel Dieu; and all children were taken in, as at present, by day or night, without any enquiry. But, notwithstanding all the care taken of them, it was ascertained that above one half perished before they reached their

second year. To stop such a disastrous mortality, a M. Hombron imagined that if a Lying-in Hospital were established near the Foundling Hospital, for such women as would probably send their children to the latter, when born, many mothers and children might be saved, and the comforts of both much increased. This idea was adopted by government, and an hospital, under the title of *La Maternité*, was founded in the *rue de la Bourbe*. Any woman in distress is admitted into this house, where she is properly attended and delivered by females, for whom there is a school of midwifery, and a boarding-house connected with this establishment. Most of the midwives in France are educated here. The number of children annually admitted into the Foundling Hospital is from 5 to 6000, and the two establishments cost the government above 4 millions of francs a year. Any person wishing to bring up a foundling, may have one from the hospital on giving proper security for its board and education. The governor of this hospital is M. Auzac. It is served by the sisters of the hospitals of St. Vincent de Paul and of the Charity; and is kept in admirable order. The foundlings, after being initiated into every appropriate part of learning, are placed out at a suitable age in situations where they can respectably support themselves, and become useful to society. The facility thus offered for the protection of deserted infants, however it may be viewed in another moral light, certainly operates as

a powerful check to infanticide, a crime almost banished from the capital of France, though natural children are not much more numerous there than in the British metropolis, where the difficulty of gaining an asylum for her illegitimate offspring, and the shame of being obliged personally to state her frailty in making such an application, often induces the wretched victim of seduction to perpetrate an act at which humanity shudders.

The house of the *Maternité* was formerly the celebrated abbey of Port-Royal. The church, which is very much admired, was built from the designs of Antony Le Pautre, a celebrated architect, in 1646. It contains a magnificent statue of St. Vincent de Paul, by Stouf.

Surgeon, Chevalier Auvity, 43, rue du Bac.

Hospice des Orphelins,

[No. 124, rue du faubourg St. Antoine.]

The date of the construction of this hospital is 1699. Foundlings were first placed here; but it now contains orphans of both sexes, from the age of two to twelve. They are kept with great cleanliness, severally taught some trade along with writing and arithmetic, and at an early age are sent into the country to learn rural occupations. If they show a marked predilection for any art or trade, they are put out apprentices to it. There are 560 places. This hospital is served by the *sœurs de la Charité*.

Physician, Dr. Delabarre, 19, rue de la Paix.

Hospice de la Salpêtrière,

[Boulevard de l'Hôpital, near the Jardin du Roi.]

This establishment, like most of the kind, owes its origin to the urgent necessity of applying some remedy to the evils of society, which had reached their height. The troubles which attended the minority of Lewis XIV had drawn to Paris such a prodigious quantity of vagabonds, that some historians make the number amount to 40,000. Lewis XIV ordered the houses of La Salpêtrière, La Pitié, Bicêtre, and Scipion, to be opened for them. The Salpêtrière was a large manufactory for saltpetre, and the necessary alterations being carried on with great activity, near 5000 beggars were enclosed in it in 1657. Since that time the number has sometimes been 8000. This immense establishment is entirely devoted to females;—the deranged, the epileptic, the aged, and the infirm.

The part allotted to the deranged seems to have been built on no regular plan, but at different periods as occasion required. The cells are very badly ventilated. To obviate this fault, in some degree, the upper parts of the walls between the cells have been removed and replaced by gratings. By this means, however, the noisy patient in one cell may disturb many of her more peaceable neighbours. The whole number of insane, in this hospital, amounted, in 1820, to 1100, and of these 200 were idiots. The greatest mildness in the treatment of the patients is adopted by Dr.

Esqurise, the physician of that part of the Salpetrière appropriated to the deranged; and, whoever has examined this establishment, will not fail to be pleased with the manner in which it is conducted, and with the attention which is paid to the patients. A greater proof of this attention need not be given, than that in the 11 years, during which Dr. E. has had the charge of this institution, two suicides only have occurred. Those who show any propensity to this act, are placed in the infirmary, where they are more immediately under the eyes of the attendants. There are no chains, nor whips to be met with: "La France," says a gentleman, "donne au monde civilisé l'exemple de plus de mille aliénés de tout âge, de tout sexe, de tout état, de tout caractère, dirigés, contenus et traités sans coups et sans chaînes."

It is also used as a place of punishment for women of the town, who, on committing an offence against the laws, are confined here for stated periods, and compelled to work according to their different capacities. Of the produce of their respective labours two thirds is taken by the hospital, and the remainder is divided into two parts, one of which they receive as pocket-money and the other on quitting their confinement.

Every thing which belongs to the age of Lewis XIV has a character of grandeur; and the hospital of La Salpetrière is an additional proof. It is 1680 feet in length, and 1164 in breadth; its superficies 54,320 toises;

and all the arrangements are on a large and handsome scale. The principal façade to the north-west is above 600 feet; and is at the suite of a court which serves for a promenade. A vestibule, with 3 arcades, decorated with 4 Ionic columns, and surmounted by an attic, announces the entrance of the church on the side open to the public. To the right and left, 4 pavilions terminate two long wings, in which are the first dormitories; three rows of windows, supported by several courses of plinth, form the sole decoration of these buildings, which are pierced in the middle by an arcade adjusted in a projecting body with a pediment. The building to the east is the most ancient; it was constructed at the expense of Cardinal Mazarin whose arms, supported by Hope and Charity, were above the entrance. These two figures have been spared. Behind these buildings, at the distance of 222 feet, were to have been two similar ones, but one only has yet been constructed, which is on the same side, that is, to the left. The church is placed in the middle of this space, and divides it into two courts adorned with verdure. It has the figure of a Greek cross, the 4 branches of which, forming so many naves, 72 feet in length, unite in an octagon dome, 60 feet in diameter, by 4 large arcades of fine proportion. The other sides of the dome are pierced with similar arcades which correspond with 4 vast halls, situated in the angles of the cross, and having each their particular entrance like the naves with which they communicate. The

whole is covered with a wainscotting. The altar, placed under the dome, may thus be seen from the naves and halls, in eight different aspects.—Physicians, Dr. Pinel for the sick; Dr. Esquirol for the insane.—Surgeon, M. Lallemand.

Bicêtre.

This hospital is similar in its regulations to the Salpêtrière, only that it is entirely confined to males. The resident Physician and Surgeon here is M. Murat. The visiting ones are Dr. Pariset for the insane, and M. Honoré for the sick. (A full account of *Bicêtre* will be found in our description of the Environs of Paris at the end of this work.)

Hospice des Ménages,

[No. 28, rue de la Chaise.]

The word *ménage*, in French, means a household or family. *Un bon ménage* means a happy couple. This house was established for a different purpose, by the city of Paris, in 1537; but its present destination is to admit aged persons of both sexes, married or widowed, natives of Paris, and infirm. The man must be 70 at least, the woman 60. Each receives a pound and a quarter of bread every day, with the sum of 3 francs; a pound of raw meat every ten days, and one load of wood a year. It contains 514 beds, exclusive of a hundred beds more which are reserved for widowed individuals of either sex, 60 years

old, who have been housekeepers, (*ont demeuré en ménage*,) at least 20 years; they pay on entering 1600 francs, and must bring a little furniture. They are better treated than the others, and have the privilege of quitting the hospital for any period they choose, and of receiving, during their absence, at the rate of 150 francs a year. The *sœurs de la Charité* attend this establishment.—Governor, M. Deligny.—Surgeon, M. Maret.

Hospital for incurable Women,

[No. 54, rue de Sèvres.]

Only indigent women, afflicted with incurable diseases, are admitted to this hospital, the principal founder of which was Cardinal de la Rochefoucault, in 1637, as appears by an inscription over the door of the church. The buildings have nothing interesting exteriorly, but they are distributed on a plan which will bear a comparison with any establishment of the kind. The church is in the middle; and on each side are large halls, in the form of a cross, destined originally for men and women. The number admitted is 510, and it is served by the *sœurs de la Charité*.—Surgeon, M. Lafon.

Hospital for incurable Men,

[No. 166, rue du faubourg St. Martin.]

This hospital is in the ancient convent of the Recollets. It differs in no respect from the preceding one but in the different sex, and the

number of persons admitted, which is 400. It is attended also by the same sisterhood.—Physician, Dr. Lesvignes, 148, rue du faubourg St. Martin.

ESTABLISHMENTS

DEPENDING ON THE HOSPITALS.

Central Bureau of Admittance into the Hospitals,

[No. 2, place du Parvis Notre Dame.]

Almost all the hospitals in Paris are supported and regulated by government, and no sick can enter them, except in cases of sudden and violent illness, without being visited by one of the members of the *bureau* of admission, open every day from 9 till 4, where a ticket is delivered for admittance to the proper hospital. A medical man attends here every Tuesday, Thursday, and Saturday, from 9 to 12 o'clock, for the treatment of children attacked by worms. Bandages are also given to persons furnished with a certificate of poverty from the *Bureau de Charité*, every Monday and Friday, from 9 to 12 o'clock.

Central Pharmacy,

[Quay and former house *des Miramionnes*.]

This is a vast laboratory, in which all the medicines are prepared for the hospitals and the institutions connected with them, as well as for the prisons. Here, also, are prepared for

the whole kingdom, boxes of remedies against contagion, and for drowned or suffocated persons.—The superintendant is a M. Henry.

Maison de Scipion,

[Rue de Scipion, faubourg St. Marcel.]

In this house is the general baking-house for bread for the hospitals, prisons, etc. in Paris. It derives its name from an Italian gentleman, Scipio Sardini, who, in the 17th century, had a house on this spot.—The inspector of this establishment is M. Feron.

Bureau for the regulation of Nurses,

[No. 18, rue St. Apolline.]

This establishment was formed under the reign of Lewis XIV, for the purpose of enabling ladies, incapable of performing the tender office themselves, to procure nurses to be relied on for their infants. These nurses, in addition to their local certificates of qualifications, are carefully selected, and both their morals and health closely scrutinized by the agents of this office, who pay them their salary, and are answerable for their good conduct. Young married women of unblemished character are admitted here with their infants, provided they will take another child under their charge, and are adequately lodged and remunerated. A sight of the ward is very interesting, as each nurse's bed is placed between two cradles; the one for her own child, and the other for the *élève*.

Hospice de l'École de Médecine,

[Rue de l'Observance.]

The most rare and dangerous surgical cases are treated here gratuitously, with the view of improving the pupils, and thereby ultimately rendering a service to humanity. The number of beds is 22.

Hospice-Général de Vaccination Gratuite (Central Hospital of Gratuitous Vaccination),

[Rue du Battoir.]

This hospital, established in 1801, by the *Préfet du département de la Seine*, forms part of the civil hospitals of Paris. It is placed under the superintendence of the *Conseil général des Hospices*, and directed by the Central Committee of Vaccination. The experiments on vaccination are performed in this establishment, by a central committee, composed of 15 members, charged by the government to correspond with the Prefects, the Committee of Vaccination and the Physicians of the departments, and to propagate this discovery through the kingdom, in order to annihilate the small pox.—Vaccination is gratuitously performed in this establishment, on Tuesdays and Saturdays, at 12 o'clock.—Physician, Dr. Husson, *au college Louis-le-Grand* rue St. Jacques.—*Surveillante*, Mad. Dubois.

Amphithéâtre d'Anatomie des Hôpitaux de Paris (Anatomical Amphitheatre of the Hospitals of Paris),

[Near the Hôpital de la Pitié.]

This establishment is destined for the instruction of young men who devote themselves to the exercise of the medical art. Dr. Serres is the *chef des travaux anatomiques*.

Establishment for Indigent Wounded,

[No. 9, rue du Petit Musc.]

The late M. Dumont Valdajou, a celebrated surgeon, was the founder of this benevolent establishment, for the support of which government allowed him, and continues to his successors, the sum of 2000 francs a year. M. Thierry, son-in-law of the benevolent founder, attends the male, and Mad. Dumont, his widow, the female patients here. Advice is given daily gratis.

Military Hospitals.

Besides the military hospital of the royal guard, rue St. Dominique, au Gros Caillou, there are two other military hospitals in Paris, No. 277, rue du faubourg St. Jacques, at the Val-de-Grace, and No. 19, rue de Picpus.

*Royal Hospital of the Blind, called
Quinze Vingt,*

[No. 38, rue de Charenton.]

This hospital was founded by St. Lewis, on

his return from the crusades, in 1220, for 300 blind; who, according to the way of counting at that time, were called *Quinze-Vingts* (15 times 20); he placed them under the immediate direction of the *grand aumonier de France*, as they are at present. It now contains 420 blind, 300 of whom are grown up persons, or of the first class, and 120 blind youths. None are admitted but those absolutely both blind and indigent, and such are received here from any part of the kingdom. They are lodged, clothed, and fed; with fire in winter, and receive six sous a day, except the youths, who, however, are provided with every thing necessary for their comfort and instruction. The king has restored to this house the revenues it possessed before the revolution, and may therefore be called its second founder.

Institution Royale des Jeunes Aveugles,

[No. 68, rue St. Victor,]

Which, during the revolution, for 14 years, was annexed to the *Quinze Vingts*. This institution was founded by Lewis XVI, in 1791, and is very deserving of a visit from the traveller. It contains 60 blind boys, and 30 girls, who are maintained at the expense of the state for 8 years. These young and interesting unfortunates are taught music, reading, arithmetic, writing, and various trades, in all

of which they excel; indeed, their ingenuity almost surpasses belief. Admittance may be obtained every day, by applying to the porter of the house, and on the 26th of every month is a public exercise by the blind pupils. The history of this institution, and the mode of instruction pursued in it, are to be found in a very interesting work, published a few years ago by Dr. Guillié, the director of the establishment. Blind children, whose parents are able to pay for them, are also admitted.

Royal House of Orphan Girls of the Legion of Honour,

[No. 2, rue Barbette.]

Here 300 orphans of brave men who have shed their blood for their country, are brought up and educated in every thing useful, by *les dames* of the congregation of the Virgin Mary.

Royal Institution of the Deaf and Dumb,

[No. 254, rue du faubourg St. Jacques.]

For this institution, which is highly deserving of a visit from the stranger, France is indebted to the celebrated Abbé de l'Épée, who, without protection, and with a fortune not exceeding 500*l.* a year, undertook to maintain and bring up at his own expense more than 40 deaf and dumb pupils. He was succeeded, in 1789, by the Abbé Sicard, the ac-

tual director of the institution. In the year 1791, the National Assembly granted the former convent of the Célestins for the use of this establishment, and settled a pension of 350 fr. a year on each pupil, the number of whom was fixed at 24. Soon after their number was increased to 120, and the pension raised to 500 francs; but at present the number of pupils is fixed at 70. This institution is under the immediate superintendence of the Minister of the Interior, and is administered by an honorary council of 5 members. To be admitted into the institution, the child must be full 12 years old, and not exceeding 16, and must present a certificate from the local authorities, of his being really deaf and dumb, sound of mind and body, and without the means of education. The pupils of both sexes remain in the institution 5 years, and are taught reading, writing, arithmetic, drawing and some trade. The institution is also open to deaf and dumb children, whose parents are able to maintain them. The terms are 900 francs a year for boys and 800 francs for girls. Strangers are admitted twice a month, the 15th and 30th, at 11 o'clock, to the public exercises, which are highly interesting and extremely well attended. No one can be present at any of these public lessons without feeling the most powerful emotions of pity, anxiety, and astonishment, mingled with the warmest respect for the scientific and humane Abbé Sicard, through whose unwearied skill and philanthropy numbers of these deprived

beings have been enabled to enter the arcana of mental communication. Some of them have even proceeded further, and learned to comprehend grammar and the signification of a whole language. Others have been enabled to read and pronounce aloud any sentence written for them, though, of course, being merely imitation and not heard by the utterer, the pronunciation is not correct. This sort of pronunciation is the effect of a compelled mechanical exertion of the organs of speech, produced by the Abbé's placing his lips and mouth in certain positions, and appearing to the scholar to make certain motions, who, in endeavouring to imitate such motions, necessarily brings forth a sound more or less like that required. The degree of force which it is necessary the scholar should apply to pronounce distinctly any word, is regulated by the Abbé's pressing his arm gently, moderately, or strongly. The various specimens shewn of the work performed by them is both curious and wonderful.

The present ingenious and benevolent director is unremitting in his exertions for the instruction of the unfortunate beings committed to his care. He asserts, in some of his public exhibitions, that he has always found the grammatical forms of the English language much better calculated to open the minds of his pupils, and much easier for them in general than the French.

For tickets of admission, apply to the Abbé Sicard. A part of this establishment is re-

served for the females, who are under the care of Mad. Justice Salmon.

Institution de Sainte Perrine,

[Grande rue de Chaillot, near the Avenue de Neuilly.]

This institution was founded by M. Duchaila, as a decent, commodious, economical and agreeable retreat for persons of a better sort, who may have lost their fortune when advanced in life. To acquire a right to admission, the claimant of either sex must be 70 years of age, and have paid a regular subscription of 20 sous a month from the age of 10 till 30; of 30 sous a month from 30 to 50; and 40 sous a month from 50 to 70. These sums will amount together to 1080 francs. which must be paid before admission can be granted, except in the case of persons being overtaken by infirmity before the age of 70, when they are admitted for the sums they have already paid. In order to extend the advantages of this philanthropic institution, the subscription may be begun at any period of life, on the condition of the person paying up as much as would have been paid had the regular subscription begun at the age of ten, on the terms above-mentioned. Subscribers may also transfer their subscriptions to others, and a rich philanthropist may purchase as many subscriptions as he pleases, and transfer them according to the regulations given above. It is served by the *sœurs de la Sagesse*. The governor of this asylum is M. Generès Sourvillé.—Physician, Dr. Canuet.

Maison de Retraite à Montrouge.

This asylum is reserved for elderly persons who have been employed in the hospitals, and for the indigent and infirm of either sex, who pay a fixed sum for admission, or so much a year, determined according to their circumstances. It is attended by the *sœurs de la Charité*.—Surgeon, M. Naudin.

Maison Royale de Charenton.

The minister Sebastian Leblanc, in 1644, founded this hospital in a very salubrious situation, but it was afterwards formed into a boarding house by the *frères de la Charité*, for the cure of lunacy, and, in 1797, it was destined by government to become an asylum for the reception of 400 lunatics of both sexes, under the immediate authority of the Minister of the Interior, and the superintendence of a special commission, appointed by the minister. Persons are received here gratuitously as boarders. The gratuitous admission can only be obtained from the minister, and for a determinate time.—There are three classes of boarders, viz: the first class is of those who pay 1300 fr. and upwards; the second, 975 fr.; and the third, 650 fr., comprising washing.—Lunatics can only be admitted on the presentation of their certificates of birth, or by an order of the prefect of police, or a request of the mayor of the arrondissement or commune, in which they reside. This request should be signed by the sub-prefect, and accompanied with an

authentic certificate of a physician attesting the lunacy of the individual: nevertheless, in cases of absolute urgency, lunatics may be received at once, with the obligation that the parents or tutors immediately fulfil the formalities prescribed for their admission.—Admission is granted every day, at whatever hour the patients may be presented, but the public are only admitted on Tuesdays, Thursdays, Saturdays and Sundays, into the *bureau du Directeur*, of the *surveillant-général, et de l'administration*, from 9 till 4 o'clock. Lunatics, cured or uncured, are restored to their families on the permission of the authority which requested or ordered their entrance.

Maison de Retraite (Asylum),

[Route d'Orléans, near the barrière d'Enfer.]

The desire of procuring a decent asylum for poor officers, and priests obliged to have recourse to hospitals, produced, in 1781, the foundation of this hospital, with the name of *Maison Royale de Santé*. It has been since transformed into a place of retreat for persons, who, after having devoted their youth and strength to the service of the poor in hospitals, are themselves obliged to receive succours from old age. Infirm persons are also admitted; those who are 60 years and upwards paying a pension of 200 fr. and those below that age 250 fr. Infirm persons, of small fortune, more than 20 years old, may treat for their admission by paying a sum ac-

cording to their age, etc. which gradually rises from 700 fr. to 3600 fr. The house furnishes nourishment, fire, clothes medicine, etc., and there is a private infirmary.

Asyle Royal de la Providence (Royal Asylum of Providence.)

[No. 50, near the barrière des Martyrs.]

This establishment was founded in 1804, by M. and Mad. de la Vienville. It has now become a royal establishment, and is under the immediate authority of the Minister of the Interior. It serves as a retreat to 60 aged or infirm persons of both sexes, of the city of Paris. Twelve places are gratuitous, of which two are at the nomination of the founders or their families; two belong to the Minister of the Interior; and eight to the Provident Society. The 48 other places belong to subscribers, who pay 600 fr. a year for each. Twelve of them have been founded by the king for ever, and are nominated by the minister of his household; 16 are in the nomination of the Society of Providence; and 20 in that of the Council of Administration of the Asylum. It is governed gratuitously by a head governor, under the superintendence of a council, composed of five members, of which the governor is a part. Three nuns, called *sœurs hospitalières*, have the interior management of the asylum, under the direction of the governor.

Mont-de-Piété,

[No. 18, rue des Blancs Manteaux, et rue de Paradis.]

This establishment, for preventing usury, was founded in 1777, under the reign of Lewis XVI. The government of it is vested in a president, who is likewise the prefect of the department; five administrators, one of whom is the prefect of police; and a secretary. The building is vast, of a severe style of architecture, and very commodiously distributed. There is a *succursale* of it, No. 20, *rue des Petits Augustins*.

ASSOCIATIONS OF BENEVOLENCE.

Société Maternelle.

The object of this society, established at Paris under the protection of Her Royal Highness the Duchess d'Angoulême, is to give assistance to poor lying-in women in all parts of the kingdom.

Philanthropic Society.

This association was founded in 1780, under the special protection of Lewis XVI. It consists of an assemblage of subscribers for the relief of suffering humanity. The funds are employed for distributing food to the indigent by means of soup-houses; for gratuitous consultations; and for medicine to the sick, prepared in dispensaries formed by the society in divers quarters of Paris; and for assisting various other charitable establishments. The subscription is 30 fr. a year, and every subscriber receives as many hundred soup-tickets,

and cards for the dispensaries, as he gives subscriptions of 30 francs. Each of these cards entitles the person to whom it is given to receive the benefit of advice, medicine or a bath, as his case may require; and in extreme cases physicians go to those who need them: a committee of 50 members, chosen by all the subscribers, of which a third is renewed every year, is charged with the administration of the funds and the distribution of relief, with the visiting of the infirm and indigent, and with the preparation and execution of all the undertakings of the society. The king has declared himself the head and protector of this society; the late Duke de Berri was president, and took a great share in its proceedings. In 1817, this society distributed 271,072 francs. — Baron Delessert, the banker, is the Treasurer of this Society.

Association for the relief and deliverance of Prisoners for Debt.

From 1597, down to the year 1790, a benevolent society, founded by *Madame la présidente de Lamoignon*, occupied itself with the deliverance of prisoners for debt; and there was another Society which gave relief to the debtors and their families. These useful and beneficent institutions, which have lately been re-established, form at present only one charitable association, which, as formerly, is entirely supported by public charity. The archbishop of Paris is president. The secretary resides, No. 11, rue du Regard.

Secours à Domicile (Relief at Home).

Twelve *bureaux* of charity are charged with the distribution of relief, to aged and infirm persons, and to poor mothers of large families, at their own houses, in each of the twelve municipal arrondissemens, or mairies of Paris. The sick also receive gratuitous advice and medicines. Each bureau is composed, 1st, of the mayor, president, *ex officio*; of the *adjoints*, of the *curé* of the parish, of the *desservans* of the *succursales* and of the minister, where there is a protestant church: 2nd, of 12 administrators, named by the minister of the interior; 3rd, of commissaires for the poor, and of *dames de charité*, whose number is determined by the *bureau*. An accountable agent is attached to each. In every *mairie* are houses for giving relief, and for charity-schools, most of which are kept by some religious men called *frères des écoles chrétiennes*, and by the *sœurs de la charité*. Both these useful classes of persons are to be found all over France.

The general administration of all the hospitals in Paris is composed of a *council general*, which governs them all, and of an *administrative committee*, which is classed into five divisions under the superintendence of the council. The first comprises the *hospices*; the 2nd, the hospitals, the general-baking and the central pharmacy; the 3rd, the domains; the 4th, relief at home; the 5th, the general

accounts. The council-general holds its sittings at the Hôtel de Ville every Wednesday.

Etablissement de Filature,

[Maison des Hospitalières, near the Place Royal.]

M. Jaudin, director; M. Verron, controller. This establishment is destined to procure work for poor women, who, on presenting a certificate from the *Bureau de Charité*, and on the recommendation of a responsible person, are given a certain quantity of hemp for spinning, for which, when done and returned they receive a certain sum.

PRISONS.

Before the reign of Lewis XVI, the prisons of Paris were in a shocking state. That benevolent monarch did much to improve them; and, within these last 30 years, and more especially during the last 8 years, their interior regimen has been greatly ameliorated. The prisoners are now well fed and well treated; just complaints are listened to and redressed; and they are employed according to their respective talents or professions: a portion of their earnings is also appropriated to their own use, a part of which is given to them in prison, and the remainder on quitting it. Each prisoner is shut up, according to age and sex, in different houses, and according to the degree of culpability. The prisons are of three sorts: houses of arrest, of justice, and of detention. Debtors have a prison to

themselves. The prisoners are every where well fed ; and those who possess the means may, if they choose, procure better food or beds from the exterior of the prison. Persons are allowed to see them (except in particular cases), by an order from the *préfecture de police*.

Conciergerie du Palais.

[Palais de Justice.]

This prison is as famous for its antiquity as for its frightful destination ; after having been examined by the *juge-instructeur*, those who are accused of crimes are confined here, to be judged by the court of criminal justice, and to wait for the sentence of freedom or confinement—of life or death. The entrance to this dismal abode is by a low and narrow door, over which might be placed this inscription from Dante :

Lasciate ogni sperarcha voi che entrate !

A sombre vestibule, leading to the *greffe*, to the female prison, the lodging of the jailor, and to the infirmary, is terminated by a long dark gallery, which is lighted by lamps at midday, as well as the vestibule and all the wickets. Traversing this gallery by the light of these lamps, one first arrives at the parlour, composed of 2 iron rails, separated by an interval of about 5 feet, through which the prisoners may have communication with their relations or friends for one hour. Outside the parlour is an enormous railing, forming the entrance to a green where the prisoners walk, and on to which open staircases which lead to their rooms.

These are occupied by persons whose means allow them to *prendre la pistole*, that is to pay for a tolerable bed, at 5 fr. a month. The others are distributed in very dismal cells. They are let out to walk at 8 in the morning, and are shut up at 6 in the evening in summer, and at 4 in winter.

This ancient prison of the *Parlement de Paris* is now the *maison de justice* of the court of assizes. It no longer contains any dark dungeons; and those which remain are raised some feet above the ground. There is a vast court for walking in, for those who are not confined in the dungeons. The entrance to this prison, which is under the Palace of Justice, is to the right of the great staircase. It will be ever memorable for the confinement of the unfortunate Queen, Marie-Antoinette, who was imprisoned here during two months and a half, and only left it for the place of execution.

The room in which she was lodged was afterwards diminished to half its first extent, in which state it now remains: seven coats of oil-paint and varnish have been put on its dismal walls to destroy their dampness. It is now transformed into an expiatory chapel, the entrance of which is through the preceding room, to the right being the chapel of the prisoners of the Conciergerie. This chapel is so disposed that behind its great altar appears the mourning altar of the Queen's prison, which produces a gloomy and impressive effect.

Opposite the entry is this expiatory altar,

on which appears the following inscription, said to have been composed by the present King of France, Louis XVIII:

D. O. M.
 Hoc in loco
 Maria-Antonia-Josepha-Joanna Austriaca
 Ludovici XVI vidua,
 Conjuge trucidato,
 Liberis ereptis
 In carcerem conjecta,
 Per dies LXXVI crumnis luætu et squalore adfecta,
 sed
 Propriâ virtute innixa,
 Ut in solio, ita et in vinculis
 Majorem fortunâ se præbuit.
 A scelestissimis denique hominibus
 Capite damnata,
 Morte jam imminente,
 AEternum pietatis, fortitudinis, omniumque virtutum
 Monumentum hic scripsit,
 Die XVI Octobris MDCCXCIII.
 Restitute tandem regno,
 Carcer in sacrarium conversus
 Dicatus est
 A.D. MDCCCXVII Ludovici XVIII regnantis anno XXII,
 Comite de Cazes à securitate publicâ Regis ministro,
 Præfecto ædilibusque curantibus.
 Quisquis hic ades,
 Adora, admirare, precare.

Facing the window, at the farthest end of the room, stood the bed of the Queen, separated from the entry door which was then to the right by a large screen, which, after much importunity, she obtained as her only shelter against intruders. In this spot is now placed a picture by Simon, representing her Majesty, leaning on the bed behind her, and addressing her prayers to heaven. To the right of this

picture is placed another, exhibiting the scene of distress when the Queen was separated from her family, till then imprisoned with her in the Temple: this representation of her last farewell to Mme. Elizabeth and her two children is most forcibly and touchingly expressed by the painter, M. Pajou.

Opposite, to the left, is a third very beautiful and pathetic picture, representing a scene in the middle of the night, when the present curate of St. Germain l'Auxerrois, M. Mangius, introduced himself, two nights before the execution of the Queen, into her cell, disguised as a gendarme, to perform with her the last communion; Mlle. Fauché, her attendant, is with her; and the two gendarmes on duty, unable at such a moment to resist the powerful ascendancy of religion, are represented as joining in this awful ceremony; the five figures of which, added to the effect of candle light in such an abode of darkness and horror; together with the idea of the approaching terrific death of the royal prisoner, fill the mind with the most overpowering sensations of melancholy and deep reflection. The author is M. Drolling. For tickets of admission, to see this chapel, apply by letter to M. Parisot, chief of the 2nd bureau, at the Prefecture of Police.

Prison of La Force,

[No. 12, rue du Roi de Sicile, near the Place Royale.]

This prison was formerly the hotel of the Duke de la Force. Persons accused of crimes

are detained here till their trial comes on and their fate is decided. This prison is divided into several departments, separated by eight courts surrounded by some very commodious galleries, the most airy of which is situated in the centre and placed between two courts planted with trees. Here are the prisoners who can afford to go to some expense. Farther on, to the left, is the infirmary, and some particular buildings; to the right of the central building, at the bottom of a dark line, is the new prison, destined for the more suspicious and more indigent prisoners. It is a formidable edifice, constructed of hewn stones, connected together by enormous bars of iron, and in which neither wood nor plaster were employed: it consists of four vaulted stories, containing vast halls, the places called *les secrets*, a parlour with a double railing of iron, and several dark and damp dungeons. The massive architecture of the great entrance of this prison is very striking, and is unique in Paris. Prostitutes are kept in a separate building, called *la Petite Force*, the entrance of which is at No. 22, rue Pavée.

Madelonnettes,

[No. 24, rue des Fontaines, au Marais.]

This prison, not far from the Temple, was originally a monastery, and afterwards a kind of Magdalen Asylum, but it is now for women what the prison of La Force is for men. Those also who are sentenced to be kept in a house of correction, and those who are arrested for debt are kept here.

Sainte-Pelagie,

[No. 14, rue de la Clef.]

This building was erected in 1665, as a female Penitentiary; it is now a house for debtors and persons arrested by the police. It is well ventilated, large, and in every respect fit for its present use.

House of Correction for Young Men,

[Rue des Grès.]

This was a convent of the Jacobins, and here are kept young men sentenced to detention. They are instructed in reading and writing, by the *frères des écoles chrétiennes*, who also endeavour to reclaim them from their vicious habits, by lessons of religion and morality.

Saint-Lazare,

[No. 117, rue du faub. St. Denis.]

This is a prison for females sentenced to various periods of confinement, who are employed in different works suitable to their sex.

Dépôt de la Préfecture de Police.

This is a place of temporary detention, where persons arrested by the police for any offence, are confined till it is decided whether they are to be sent to prison or set at liberty.

Military Prison of the Abbaye St. Germain.

Military men of all ranks, accused of any misdemeanor, are imprisoned here till they

are summoned before a council of war. The prisoners are less rigorously treated here than elsewhere; they can see their friends more easily, and they have the amusement, if it be one, of seeing through their grated windows the passengers in the streets. The principal dungeon is terrific, it is 30 feet under ground, dreadfully damp, and so low in the roof that a middle sized man could not stand erect in it. A man could not stay in it more than 24 hours without the risk of his life. When the day fixed for judging a prisoner is come, he is conducted to the council of war or the military commission, which hold their sittings at the hôtel de Toulouse, rue du Cherche-Midi. If condemned to the galleys or to death, the prisoner returns to the Abbaye; from which, in the former case, he is sent among the galley-slaves at Bicêtre, and in the latter, shot within 48 hours on the plain of Grenelle. This prison will ever be remembered for the horrors committed there in the month of September, 1792.

Prison de Montaignu,

[Rue des Sept Voies, near St. Geneviève.]

This was formerly a college which produced many celebrated literary characters. It was metamorphosed into a house of arrest during the terrible reign of Robespierre. This is also a military prison, but of a milder sort, where military men who have come to Paris without leave, and those of the garrison who

have committed some slight fault against discipline, are confined for two or more days, according to the gravity of the charges against them.

Maison d'Arrêt de la Garde Nationale,

[Quai St. Bernard.]

In this house the citizen soldiers are punished for breaches of discipline, by 24 hours' imprisonment.

CHAPTER X.

ROYAL INSTITUT

AND LEARNED SOCIETIES, UNIVERSITY AND SPECIAL
SCHOOLS OF LITERATURE, SCIENCES AND ARTS.

L'Institut.

This word, *l'Institut*, is inscribed above the principal entrance of that magnificent edifice, on the *quai Conti*, in which the learned society, called the Royal Institut, holds its sittings. This edifice was formerly called the *Collège de Mazarin*, or *des Quatre Nations*, because it was founded and erected by the Cardinal Mazarin, for the education of sixty scholars belonging to four nations, said to have been conquered in his time by Louis XIV. Before the revolution, the four academies established by Louis XIV, called *L'Académie Française*, *des Inscriptions et Belles-Lettres*, *des Sciences*, and *des Beaux Arts*, used to hold their meetings in the palace of the Louvre.

During the revolution the academies were dissolved, but were formed anew into four classes, the object and divisions of which remained nearly the same, only that they were all combined together in one learned establishment, to which was given the name of the *National Institut*. In 1801, the works for the completion of the Louvre, embracing that part which was occupied by the *schools* of the Fine arts, were transferred to the college Mazarin, which then took the name of *Palais des Beaux Arts*. In 1806, the same cause having necessitated the translation of the Institut, this edifice was then called by some *Palais de l'Institut* and *Palais des Sciences et des Arts*, but not one of all these denominations appears at present to be absolutely fixed. In this uncertainty we call it the *Institut*, because, as we have before observed, that word is inscribed over the principal entrance. We shall now proceed therefore to describe, first, the edifice originally called *Collège Mazarin*, and, secondly, the learned society composed of four academies, which now holds its sittings in it. We must, however, previously remark that this vast building is now occupied by three distinct establishments, the Royal Institut, the Special School of the Fine Arts, and the public library, called *Mazarine*, to which has been lately added the particular library of the Institut.

The plan of this noble edifice is really an effort of genius. On a spot of ground so irregular that it can only be conceived by the

plan itself, Leveau, principal architect of Lewis XIV, contrived to erect the front of an extensive building, which displays itself with great regularity opposite the south façade of the Louvre, and in the very axis of that palace. This axis is marked by the position of the dome, formerly belonging to the church of the college, and which, at the same time, corresponds with the axis of the rue Mazarine behind. It would not be easy to elude such difficulties more happily in a general arrangement. The courts and interior constructions of the edifice must necessarily diverge greatly from the exterior direction, and yet nobody perceives it. To hide this defect, the ingenious architect contrived a first court with projections on the four façades, which are also cut off at the angles. The projections to the right and left present each a portico of arcades, decorated with Corinthian pilasters, the pediments of which are adorned with figures by Desjardins; one leads to the particular halls of the Institut and to the public library, and the other to what was formerly the church, surmounted by the dome, but now transformed into a hall for the public sittings of the Institut. The elevation of the façade towards the Louvre produces a picturesque and theatrical effect, to be seen nowhere else in Paris. This façade, composed of a projecting body surmounted by a dome, in the centre of two semicircular wings terminated by two large pavilions, presents, in some parts, a happy imitation of the antique.

There are some combinations in it, however, such as the mixture of pilasters with columns, which are not so fortunate, and belong to the system of ancient French architecture. In 1769, the demolition of the two great pavilions was ordered, as they were supposed to obstruct the passage of the quay. The public street no doubt would have gained by it, but this side of the river would have been stripped of its principal ornament; for the edifice thus mutilated would entirely have lost its character and the charm of its disposition. The lovers of architecture would always have regretted the pleasing effect of the combined masses of the dome and its pavilions, and the dome itself, insulated in too vast a space, would have a very meagre and uninteresting appearance. The two lions of cast iron, placed at each angle of the flight of steps of the central projection, were cast in 1806, at Chagot's foundery, near Autun. They are the first objects of sculpture in high-relief ever made of that metal and of that dimension. The decoration of the portal is of a manly and pleasing architecture, and its different details are a happy imitation of the antique. On the whole, this building does honour to the genius of Leveau. The interior of the dome, enriched with fine sculptures, the work of Desjardins, is of an oval form, and rather too high for its small diameter. It was likewise not sufficiently lighted; and in this respect advantageous alterations have been made for its new destination. The transformation of the church into

a hall for the public sittings of the Institut must not be judged too severely, considering the difficulty of such an unpromising piece of work. The arrangement of that part of the hall destined for the members of the Institut, in an amphitheatrical form, is what is most blamed, but still it was hardly possible to have done better, or even to have done otherwise. In allusion to this disposition of the hall, it has been said of the members, *spectatum veniunt, spectantur ut ipsi*,—they come to see that they may be seen themselves. M. Vaudoyer, charged with this transformation, took a proper advantage of the recesses of the ancient chapels to form tribunes, which combine perfectly well with the general amphitheatre. The orchestra is placed in a very advantageous manner for the effect of the music, and by diminishing the interior elevation of the dome, he has given the hall a better proportion, and much more convenient for public lectures. The marble statues which adorned the former public hall of the Institut at the Louvre, have been placed in the new hall and the adjacent rooms. Those in the public hall are Bossuet and Descartes, by Pajon; Fénelon, by Le Comte; Sully, by Monchy. Above the president's chair is a marble bust of the king, by Bosio. The statues distributed through the three halls which precede that of the public sittings, are: Pascal by Pajon; D'Alembert and Rollin, by Le Comte; Corneille and Molière, by Caffieri; Fontaine and Poussin, by Julien; Montaurier

by Monchy; Molé, by Giossen; Montaigne by Stouf; Montesquieu, by Clodion; Racine by Boviot; Cassini, by Mortte. In one of the halls is also a fine mosaic, terminated in 1775, by Le Comte, who dedicated ten years to it.

The buildings of the second court of this edifice have never been completed. Destined originally for the particular purposes of a college, they were constructed without any luxury of architecture. The different schools of the fine arts occupy them at present only as a temporary asylum. They are now transferring to the building occupied by the Museum of French Monuments which is almost entirely evacuated, and has been prepared for its new purpose. Here also is the temporary gallery of architecture, well worth visiting, where are exhibited models in relief of the finest buildings of Egypt, India, Greece, and Rome, restored by the skill of M. Cassas; also the collection of fragments of ancient architecture, collected in Italy and Sicily by Dufourny, or modelled under his inspection; a model in relief of the Colyseum, 9 feet in diameter, executed in cork, at Rome, by Lucangeli, in 1808; finally, here are exhibited the annual productions of the candidates for the great prizes decreed by the Academy of Fine Arts of the Institut.

The united library of the College of Mazarin and of the Institut contains about 100,000 volumes, and is adorned by some good marble busts, partly antique. Its principal curiosities are, a very fine terrestrial globe of copper,

executed by the brothers Bergwin, under the direction of Lewis XVI, for the education of the Dauphin; and a marble statue of Voltaire, by Pigalle, the expense of which was defrayed by a subscription in which even sovereigns were eager to join. On the plinth is the following inscription:—*A M. de Voltaire, les gens de lettres, ses compatriotes et ses contemporains, 1776.* The public are admitted here every day from 10 till 2, except on Thursdays and Sundays.

The Royal Institut, and the four academies of which it is composed, are under the direct and special protection of the king. Each academy has its independent government and the free disposal of its funds; but the library and other collections of the Institut are common to all the four academies. The common property and funds of the four academies are governed and administered, under the authority of the minister of the interior, by a committee of eight members, of which too are taken from each academy. They are chosen for a year, and are always re-eligible. The particular property and funds of each academy are governed in its name by *bureaux* or committees, in consonance with the forms established by their regulations. Each academy can dispose, according to its convenience, of the hall appropriated for its public sittings. The French Academy holds its sittings every Thursday, that of Inscriptions and Belles-Lettres every Friday, that of Sciences every Monday, that

of the Fine Arts every Saturday. They last from 3 in the afternoon till 5. Each academy has one annual public sitting; that of the French Academy, as formerly, on the feast of St. Lewis, the 25th of August; that of the Academy of Inscriptions and Belles Lettres in July; that of the Academy of Sciences in March; that of the Academy of Fine Arts, in October. On the 24th of April, the day when King Lewis XVIII landed at Calais, and returned to his kingdom, all the four academies meet in one public sitting. The members of the respective academies are eligible to the three other academies. They receive a salary of 1500 francs. Their costume on public occasions is black embroidered with green silk. The *French Academy*, composed of 40 members, is governed by its ancient statutes. It is particularly charged with the composition of the dictionary of the French language, and examines important works of literature and science with respect to style and language. It names one of its members perpetual secretary, with the king's approbation. The *Royal Academy of Inscriptions and Belles-Lettres* is also composed of 40 members. The learned languages, antiquities and monuments, history, and the moral and political sciences in their relation to history, are the objects of its researches and labours; it is particularly anxious to enrich French literature with translations of Greek, Latin, and oriental works that have not yet appeared in the French language;

being occupied moreover with the continuation of diplomatic collections. Like the French Academy, it names a perpetual secretary, with the king's approbation. *The Royal Academy of Sciences* is divided into 11 sections, composed and designated as follows:—*Mathematical Sciences*—geometry, 6 members; mechanics, 6; astronomy, 6; geography and navigation, 3; general physics, 6; in all, 27. *Physical Sciences*—chemistry, 6 members; mineralogy, 6; botany, 6; rural economy and the veterinary art, 6; anatomy and zoology, 6; medicine and surgery, 6; in all, 36. Total number of the members of the academy, 63. This academy names, with the king's approbation, two perpetual secretaries, one for the mathematical the other for the physical sciences. These secretaries are members of the academy, but form no part of any section. *The Royal Academy of Fine Arts* is divided into 5 sections: painting, 14 members; sculpture, 8; architecture, 8; engraving, 4; musical composition, 6; in all, 40 members. It names a secretary, with the king's approbation, who is a member of the academy, but makes no part of the sections. To the Academy of Belles-Lettres and to that of the Sciences is added a class of free academicians, ten in number, for each of these two academies. These academicians have a right of assisting at the sittings, enjoy the same privileges as the others, and are elected in the accustomed forms. The Royal Academy of the Fine Arts has also a class of free acade-

micians, the number of whom is settled by the academy itself. Every year is allotted, in the budget of the minister of the interior, a general and sufficient fund for paying the members and secretaries, and for the divers literary works, experiments, impressions, prizes, and other objects. This fund is divided between each of the four academies that compose the Institut, according to the nature of their labours, and in such a manner that each may have the free enjoyment of what is assigned for its service. The nominations to vacant places in the several academies are made by their particular members, but the persons chosen must be confirmed by the king. Every year the academies distribute prizes, the number and value of which are regulated as follows:—the French Academy, and that of Inscriptions and Belles-Lettres, one of 1,500 fr. each: that of Sciences one of 3000 fr. The academy of Fine Arts, grand prizes of painting, sculpture, architecture, and musical composition; the successful candidates are sent to Rome and kept there for a certain time at the expense of the state. With the exception of the French Academy, each one has, besides its free academicians, a certain number of foreign *associates*, who are generally the most distinguished men of science and letters, or artists in their respective countries. They have also *correspondents* among the literary men in the provinces of France, and in most of the great towns in Europe.

L'Observatoire (The Observatory),

[Rue du faubourg St. Jacques.]

The Observatory of Paris, a monument which attests the grandeur of Lewis XIV and his love for the sciences, was erected from the designs of C. Perrault. The foundations were begun in 1667, and the edifice was terminated in less than three years. Its construction is done with that showy finish, which is remarkable in the peristyle of the Louvre, by the same architect. The scale of the building is large, and its aspect striking; the simplicity of its ordonnance and of the architectural members which form the details, the elevated dimensions of its walls and apertures, all announce a public edifice of the first order, though on a surface of ground by no means extensive. The principal mass of the plan is a square, to which have been added octagon towers on two angles of the south side, and a projection to the north. This square is so disposed that the two lateral faces are parallel, and the two others perpendicular to the meridian, which forms its axis, and which is traced on the pavement of a large hall in the centre of the building. This disposition was considered advantageous in a building destined for the study of astronomy, but it did not prove so. Astronomers found so much fault with it, that by the advice of Colbert, the king sent for Cassini from Bologna, and charged him with the direction of the building, in order that it might be fit for astronomical pursuits. But whether

he arrived too late, or Perrault refused to alter his plan, the Observatory was finished on the original designs. It was difficult to establish the foundations on account of the depth of the quarries below, which, however, were filled up with vast masses of stone. The building is formed entirely of regular courses of stone all round. Neither wood nor iron were employed in it. All the halls and all the staircases are vaulted with stone, with extreme care. This edifice was originally covered with a platform, but the water having penetrated through and damaged the vaults, the roof was entirely new done in 1787; it is now divided into several parts, and surrounded by a parapet. Here one may contemplate the vast canopy of the heavens through the whole extent of the horizon, and enjoy a delightful view of Paris and its environs. The interior distribution is composed of six rooms, of different forms, with their apertures exposed to the different points of the sky. Yet, notwithstanding, and strange to tell, never was a building less proper for its destination, and it became absolutely necessary to construct on the outside of this colossal edifice, and on the platform, little cabinets, in order to place the instruments destined for the habitual operations and observations of the astronomers. All the exterior parade of the building did not include one spot where observations could be made with certainty, owing to the tremulous motion of the whole building. Strangers, therefore, were not a little surprised, on visiting the

largest observatory in Europe, to find not a single room for observations, nor even one instrument in proper order. Several rooms have been fitted up within these few years, and provided with the necessary instruments; the most remarkable is a telescope, 22 feet long and 22 inches in diameter, in the upper vestibule, and placed on an enormous moveable stand, which allows it to be drawn out on the platform to the south front, and there to be moved about at pleasure. Every night, when the weather permits, astronomical observations are made from this platform and the neighbouring closets. The meridian line, which (as we have said) forms the axis of the building, is the point from which French astronomers reckon their longitude; its direction is marked by an obelisk on Montmartre, the distance of which from the Observatory is 2931 French toises and 2 feet, near $3\frac{1}{2}$ English miles. Its prolongation, extending from Dunkirk to Barcelona, served to measure the quarter of the terrestrial meridian, which is calculated to be equal to 5,130,740 toises. The ten millionth part of this length has been assumed for the *metre* or type of all the actual measures of length now used in France. Formerly there were apertures in all the vaults in the centre of the building, 3 feet in diameter, which corresponded from the roof down to the bottom of the subterraneous quarries, to which you descended by 360 steps. They were intended as a kind of tube for astronomical observations, for experi-

ments on the degrees of acceleration in falling bodies, and for the verification of barometers. The subterraneous cavities also serve for experiments on the refrigeration and congelation of bodies, and for observations on the mean temperature of the atmosphere. For some years past they have been closed up on account of accidents which happened to persons, who even lost their lives by intruding themselves into the quarries which extend a great way under that side of Paris; but visitors with a little management, may obtain permission to go down, if accompanied by a guide. An anemometer indicates the direction of the wind, on a dial placed under the vault of the north hall, which is adorned with paintings representing the seasons and the signs of the zodiac, and with portraits of celebrated astronomers. In the *salle des secrets* is a phenomenon of acoustics: by putting one's mouth against a pillar and speaking low, one may be heard by a person at the opposite pillar, and not by any body else in the room. There is also here a pluviometer, for measuring the quantity of rain which falls at Paris every year. A fine mural circle has been lately erected at the Observatory, by the munificence of the Duke d'Angoulême. The learned society called the *Bureau des Longitudes* holds its sittings at the Observatory. It is composed of 3 geometers, 4 astronomers, with 5 *adjoints*, 2 navigators, 1 geographer, and 3 artists. This society, destined for the improvement of

navigation by means of astronomical observations, has at its disposal the Observatory of Paris and that of the *Ecole Militaire*, before-mentioned, together with all the astronomical instruments belonging to government. It corresponds with the other observatories of France, and with those of foreign countries. The members of it are charged with the publication of *La Connaissance des Temps*, for the use of astronomers and navigators; and they are bound to publish an extract from it annually, under the title of *Annuaire*, which is a very useful little work for all persons.

By a very singular chance, the Observatory and the palace of the Luxembourg, as we have already mentioned elsewhere, are apparently on the same axis, though it could never have been intended. This circumstance suggested the idea of opening a broad avenue between them, which places them in perspective with each other, and has a very pleasing effect. During the last four years 300,000 francs have been expended on the exterior decoration of the Observatory. It has been surrounded by the terrace originally planned by Perrault, and the outward court is closed by a railing with two modern pavilions. On the vacant spot between the railing of the garden of the Luxembourg and that of the Observatory, on the left hand side, coming out of the garden, the unfortunate Marshal Ney was shot, in 1815. The Observatory is open to strangers every day.

Société d'Agriculture du Département de la Seine (Royal and Central Society of Agriculture).

This society was re-established by the king, who is the protector of it, in 1814, with the title and functions which it possessed in 1788. It is the common centre and bond of correspondence of the different agricultural societies in the kingdom. The object of its researches is the amelioration of the divers branches of the rural and domestic economy of France. It has a meeting twice a month at the Hotel de Ville, and is under the superintendence of the minister of the interior. Once a year a public meeting is held, in which an account of the society's proceedings is read by the secretary, and the prizes that had been proposed are distributed. It is composed of 50 resident members, 30 associates, and 20 foreign associates. The officers of the society are a president and vice-president, chosen by the members every year; a perpetual secretary and general agent, who is also the treasurer, and both these are named for life by the king, out of a list of 3 candidates presented to him.

Société pour l'Encouragement de l'Industrie Nationale (Society for the Encouragement of National Industry),

[No. 42, Rue du Bac.]

This society, founded several years before

the revolution, was re-established, in 1802, by the concurrence of a great number of men of science, of magistrates, proprietors, and manufacturers. Its object is to second the efforts of government in the amelioration of every branch of French industry. The principal means it employs are—1st, distributions of prizes and medals for inventions or improvements in the useful arts; 2nd, the communication of models, designs, or descriptions of new inventions, and of instructions or information for manufacturers or agriculturists; 3rd, experiments and essays for appreciating the new methods announced to the public; 4th, advances to artists who are in want of assistance for executing machines or processes of acknowledged utility; 5th, the publication of a bulletin, distributed exclusively to the members of the society, containing advertisements of discoveries relative to industry made in France or in foreign countries, with remarks upon them. This society holds a general assembly twice a year. The first is in February, and is consecrated, 1st, to a general account of the labours of the society and of its receipts and expenses; and, 2dly, to a renewal of the council of administration. The second assembly takes place in July, and is devoted to the distribution of prizes and to the nomination of two censors. The council of administration assembles every fortnight. To be received into this society it is only necessary to be presented by one of the mem-

bers, and to pay a contribution of 36 francs a year.

Society for Elementary Instruction,

[No. 42, rue du Bac.]

Established in 1815. To be received into this Society, it is necessary to be introduced by a Member, and to contribute annually 20 frs., for which each subscriber is entitled to place three children in one of the schools supported by the society.

Its object is to encourage in France the formation of elementary schools according to the best methods of teaching, and to improve these methods. It founds schools for elementary instruction of youth, encourages the publication of translations of books for elementary instruction, and corresponds with schoolmasters, subscribers, and similar societies; sells by way of encouragement, without profit, the books and documents it publishes, and procures masters, and also publishes an annual work on Education. This society, like the preceding one, holds two general assemblies every year, in February and in July. The council and administration meet every fortnight.

*Academical Society of the Sciences
and Arts of Paris,*

[At the Oratoire, Rue St. Honoré.]

Men of letters and science, and distin-

guished artists in Paris formed this society with a view of encouraging learning and the fine arts.

Athénée des Arts (Athenæum of the Arts),

[At the Oratoire, Rue St. Honoré.]

This establishment was founded in 1792. It gives prizes to the authors of invention and improvements in the arts and sciences. It has a public meeting every year.

Athénée de Paris (Royal Athenæum of Paris),

[No. 2, Rue de Valois, near the Palais Royal.]

This establishment was founded in 1784, by the unfortunate aeronaut Pilatre du Rosier. Courses of lectures are given here every year on various branches of literature and science, which are attended both by ladies and gentlemen. It was at one time called the *Lyceum*; and it was here that the famous Laharpe delivered those lectures which form his work entitled *Lycée, or Cours de Littérature ancienne et moderne*. The subscription is 120 francs a year, for which, besides the lectures, there are saloons, open from 8 in the morning till 11 in the evening, in which is a chosen library, and French and foreign newspapers.

UNIVERSITY.

Commission de l'Instruction Publique
(Committee of Public Instruction),

[No. 15, rue de l'Université.]

Properly speaking, there is at present no University in France. Charlemagne is supposed to have been the founder of the University of Paris, with the assistance of Alcuin, a celebrated Englishman and a disciple of the Venerable Bede. In succeeding ages, different kings of France founded universities in some of the principal towns of the kingdom, like those which still subsist in almost all the countries of Europe. The number of those in France before the Revolution was about ten or twelve. The Jesuits, and other religious orders, had also founded various colleges and schools for the education of youth; but all these, together with the universities, were entirely swept away by the overwhelming deluge of the revolution. After various attempts to supply their place by the establishment of primary, secondary, and central schools in the departments, the late government of France adopted a plan of public education entirely new. That government, which, in all its institutions, seems to have acted on a gigantic system of military despotism, had also new-modelled the Courts of Justice in France, which had succeeded to the ancient *parlemens*, established, like the universities, by different

kings of France, in various parts of the country. About 25 Courts of Appeal were fixed in the principal towns, and the whole *Ordre Judiciaire*, as it was then called, was made subordinate to a Grand Judge, Minister of Justice. In like manner, one Imperial University was established for all France, with a Council and a Grand Master; and as many *Academies* as there were Courts of Appeal. When the king, Lewis XVIII, returned to his kingdom in 1814, he abolished the office of Grand Judge, but retained the Courts of Appeal, now called *Cours Royales*; and, at the same time, did away with the Council and Grand Master of the University, but kept up the Academies for the present, and appointed, for their provisional government, a Committee of Public Instruction, under the authority of the Minister of the Interior. This Committee is fixed at Paris, and consists of 5 members, including the Secretary. There are also 15 Inspectors-General of Studies. Every Academy is governed by a Rector, and has inspectors over it, with a Secretary. At present, therefore, an Academy in France is supposed to include, in general, every possible establishment of education, and none whatever can be set on foot without the permission of the committee of public instruction. The king, however, has allowed the clergy to withdraw their seminaries, and other ecclesiastical establishments, from the authority of the academies and of the committee. The *bureaus* of this committee are open to the public every day, from

11 till 3. An *Academy*, as it was established by the late government, and as it still exists, is composed of the following establishments: 1st. Faculties; 2d. Royal Colleges, then called *Lycées*; 3d. Communal Colleges; 4th. Institutions; 5th. *Pensions* (boarding-schools); 6th. Small schools, or primary schools. There is, moreover, a Normal school, at Paris, destined for a certain number of young men, who are boarded there for 3 years, and formed to the art of teaching. Special funds are set aside for pensions to infirm or decayed teachers.

FACULTIES.

The Faculties, which answer to the notion of an university in other countries, are divided into 5 orders: Theology, Law, Medicine, Mathematical and Physical Sciences, and Letters. Of the professors of each faculty, one is called the *Doyen*. With the exception of Strasbourg, Paris is the only town in France that has professors of all the five orders of faculties. It may be proper to observe, for the information of the stranger, that the *rue de l'Université*, in the faubourg St. Germain, never had any connection with the ancient university of Paris, nor ever contained any college or place of education. It derived its name merely from the houses having been built on ground belonging to the university. The ancient university of Paris consisted of a number of separate colleges, chiefly situated in the rue St.

Jacques and the neighbourhood that account, was called *Quartiers*, and *Pays Latin*.

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Faculté de Théologie (Theology),

[At the ancient college of Plessis-Sorbonne, No. 115, rue St. Jacques.]

Here 6 professors give lectures on the dogmas of Christianity, on Morality, the Holy Scriptures, History, Ecclesiastical Discipline, Hebrew, French and Latin Elocution, etc.

Faculté ou Ecole de Droit (Faculty of Law),

[No. 8, Place St. Geneviève.]

The professors of this faculty give their lectures in an edifice, built by Soufflot, the architect of the church of St. Geneviève. He intended it as a part of the *Place*, which he proposed to form in front of that church, and to correspond with its frontispiece in the beauty of its architecture. But in this he completely failed; and one can hardly conceive how the author of that grand colonnade could have placed, in such an awkward manner, those four Ionic columns to the circular façade, which forms the entrance of the School of Law (*Ecole de Droit*). The interior, however, is commodiously distributed into halls for the lectures, which are given on Natural Law, Roman Law, the Civil Code, the Code of Commerce, Public Positive Law, French Administrative Law, and, finally, Civil Pro-

11 till 2
by 10 A student of law cannot be admitted
is a course of lectures, unless he deposits
1 certificate of his birth with the Secretary
of the Faculty; nor can he be admitted to a
degree, called *baccalaureat*, unless he has
obtained the degree of Bachelor of Arts in a
Faculty of Letters. The course of studies for
obtaining a degree of bachelor in law is 2
years; 3 to be a licentiate; and 4 to be a doc-
tor of laws. The courses of lectures must also
have been exactly followed, and public exa-
minations and theses maintained.

Faculté, ou Ecole de Médecine (Fa- culty of Medicine),

[No. 14, rue de l'Ecole de Médecine.]

The building in which the Faculty of Me-
dicine is established, is one of the finest in
Paris. It was begun in 1769, and gave great
fame to Gondouin the architect of it. A pure,
simple, and finished style, very different from
what was then in vogue, attracted universal
attention and gave general satisfaction. It
exhibited all the majesty of Roman architec-
ture, stripped of its rich superfluities, and
brought nearer to the simplicity of the Greeks.
This edifice is composed of four buildings,
forming a court 66 feet in length, by 96 in
breadth; the façade to the street is 198 feet.
A peristyle of 4 rows of columns unites the
two wings. The building at the bottom of
the court is an amphitheatre; it is lighted from
above, and can contain 1200 persons. In the

two wings are the different halls of instruction and administration. On the first floor, towards the street, is a cabinet, a collection of surgical instruments, and a public library. The exterior decoration consists, in the whole extent of the façade and round the court, of an Ionic order, which does not go beyond the ground-floor. At the bottom of the court is a peristyle of 6 Corinthian columns, of a larger model, crowned by a pediment. The low-relief of the tympanum, by Berruer, represents Theory and Practice joining hands on an altar. Theory is represented by *genii* perusing books; Practice by others occupied in dissections. The composition is in the antique taste, but the execution is not very correct. In the upper part of the wall, at the back of this peristyle, are 5 medallions surrounded with garlands of oak, in which are the portraits of the following celebrated surgeons: Pitard, Paré, Maréchal, La Peyronnie, and Petit. The merit of this peristyle, far superior to every other in Paris, consists principally in the just relation of the parts to the whole. The columns rest on some steps raised above the court, and are not lost, as in the famous peristyle of the Louvre, by a subbasement of excessive height. The mass of the entablature and pediment, which crowns it, does not exhibit, as in the peristyle of St. Geneviève, the columns of which are too far from each other, an enormous weight that fatigues the eye; here the columns, being close, show that they support without difficulty the

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11 till
by per part of this elegant edifice. The large
sw-relief above the entrance from the street,
likewise by Berruer, represents, in an allego-
rical style, Government granting favours and
privileges to Surgery, accompanied by Wis-
dom; the Genius of the Arts presents the plan
of the building. In the amphitheatre is a
large painting in fresco, by Gibelin; it is an
allegorical subject, executed in *chiaro-oscuro*,
which points out the origin and benefits of the
art of healing, together with the noble encou-
ragement given to it by the sovereign. Below
this picture are the busts of the two founders
of the school of surgery, La Peyronnie and
Lemartinière, by Lemoine. In the cabinet
of anatomy, is a very natural representation of
the celebrated dwarf, called Bébé, in the
clothes he commonly wore when he lived in the
court of Stanislas, king of Poland, at Norway.
(See page 468).

In this medical school, the first in France,
lectures are regularly given gratis, on all
branches of the medical and surgical art every
day; and on Mondays, Wednesdays and Fri-
days the library and cabinet are open to the
public from 10 till 2.

In the Council Chamber, is a beautiful pic-
ture by M. Girodet, one of the best living
painters of the French school; it represents
Hippocrates refusing the presents offered by
the enemies of his country. An engraving of
this picture, by Massard, has been lately pub-
lished.

[For the description of the Cabinet of Anatomy, see
page 468.]

The Society of Medicine of Paris, holds its sittings in one of the halls of the *Ecole de Médecine*, every Thursday fortnight. It supplies the place of the former Royal Society of Medicine, instituted in 1776, and the Royal Academy of Surgery, established in 1731. It is composed of the professors of the Faculty, of 20 members, and 18 associates. This society keeps up a correspondence with the physicians and surgeons of the kingdom and of foreign countries, on all subjects that may tend to the progress of the art of healing.

Faculty of Sciences,

[Collège du Plessis.]

The learned professors of this Faculty lecture on the higher branches of Algebra, on Natural Philosophy, Physical Astronomy, Mechanics, Chemistry, Mineralogy, Botany, and Zoology. The names of some of them are very familiar to the scientific world; Biot, Thénard, Haüy, Gay-Lussac, Mirbel.

Faculty of Letters,

[Collège du Plessis.]

In this faculty there are 12 professors, who give lectures on Greek literature, on Latin and French eloquence and poetry, on literary history, on philosophy and its history, ancient and modern, on geography, and on ancient and modern history. Several of the professors, as Barbier du Bocage, Villemain, Laya, Royer-Collard, and Lacretelle, are well known in the republic of letters.

ROYAL COLLEGES.

There are at present in Paris 4 royal colleges, the scholars of which have a general competition for prizes at the end of the scholastic year. These colleges are called *Collège Louis-le-Grand*, No. 123, rue St. Jacques; *Collège de Henri IV*, in the former convent of Ste. Geneviève; *Collège de Bourbon*, No. 5, rue Ste. Croix, Chaussée d'Antin; *Collège de Charlemagne*, No. 120, rue St. Antoine. The two first take in boarders and day-scholars; the two last only day-scholars, called *Externes*. The terms for boarders are 1000 fr. a year. The masters of the *Institutions* are obliged to send their scholars to the lectures in the Royal Colleges; in which may be had a complete course of education, including the study of Greek and Latin, and every branch of philosophy, with the belles-lettres, mathematics, natural philosophy, chemistry, natural history, geography, the English, Italian, and German languages, writing and drawing. To the College of *Louis-le-Grand* is annexed a school of oriental languages, with three professors. The royal colleges are governed by a *Proviseur*, with whom is joined a censor of studies, a chaplain, and a steward, called *Econome*.

In addition to the above, the college of St. Louis has recently been founded by his present Majesty. It is in the rue de la Harpe.

In the departments, there is no royal college except where there is an academy. In other

places where there are colleges they are called *communal collèges*.

We have already mentioned that the College of Henri IV is in the old convent of St. Geneviève; that of Louis-le-Grand was the principal college of the University of Paris, before the revolution; that of Charlemagne occupies the former house of the Jesuits; and of the fine church belonging to it, we have given a description in the first chapter of this work. All these buildings deserve a visit from the intelligent traveller; but we shall confine ourselves in this place to a description of the building occupied by the *Collège de Bourbon*, it being the most complete and most modern of them all.

Collège de Bourbon,

[Rue Neuve Sainte-Croix.]

This college is placed in a former convent of Capuchins, built by Brongniart, in 1781. When there was question, in 1800, of making the necessary changes for the new establishment, the same architect directed the operations, and had the skill to do it without altering his primitive plan. The edifice consists of four buildings, which surround a square peristyle. That to the left, is the church, now called St. Louis, already described in the first Chapter of this Guide. The entrance of the peristyle, formerly the cloister, is a vestibule pierced with three intercolumniations, through which are perceived four files of

Doric columns : they support terraces, which form an uninterrupted walk on the level of the first story. The façade to the street is 162 feet in length, and about 42 in height. This building, very suitable for a poor convent, has also the proper character of a college. It is remarkable for the beauty of the proportions, and the chasteness of the decoration. The façade presents at the extremities, two projecting partitions, and has no opening but 3 doors. The middle one is the entrance to a vestibule, which leads to the court. The two pavilions are crowned with a large pediment and a small attic. The remainder of the façade is decorated by 8 niches, destined to receive figures, and by two recesses, in which are low-reliefs. Below are two public fountains. This edifice is one of the best productions of Brongniart.

SPECIAL SCHOOLS

OF THE SCIENCES.

École Royale Polytechnique (Royal Polytechnic School),

[No. 55, rue de la Montagne St. Geneviève,]

Under the special protection of the Duke d'Angoulême. The object of this institution, is to diffuse the knowledge of the mathematical, physical, and chemical sciences, and likewise to form pupils for all the different

branches of engineering, military, civil and maritime, and for the artillery, and military geography. Young men cannot be admitted into the different schools, which teach those branches of public service, without having studied in the polytechnic school. They are admitted from the age of 16 to 20, and the course of instructions lasts two years. In some particular cases the privilege of remaining is extended to 3 years, but never longer. The terms are 1000 fr. a year. Government has the disposal of 24 gratuitous places; of which, 8 by the Minister of the Interior, 12 by the Minister of War, and 4 by the Minister of the Marine and Colonies.

École Royale des Ponts et Chaussées
(Royal School of Bridges and Highways),

[Hôtel Carnavalet, No. 27, rue Culture Ste. Catherine,]

Was first established in 1784. Here 80 youths, who have been in the Polytechnic school, receive the principles of the art of projecting and constructing works relative to roads, canals, bridges, ports, and public buildings. This school possesses a rich collection of plans, maps, and models, relative to these operations.

École Royale des Mines (Royal School of Mines),

[No. 34, rue d'Enfer.]

This school was originally established in 1783. The number of house pupils is fixed at 9, but there are also 9 external scholars, who receive instruction gratis. Attached to this school is a fine cabinet of mineralogy, in two classes; 1st. the mineral productions of France, arranged according to the departments; 2d. a general collection of rocks, arranged geologically and mineralogically. It is open to the public every Monday and Thursday, from 11 to 3, and every day for strangers and studious persons.

Every winter there is a public course, consisting of about 40 lectures, of geology and mineralogy, by M. Brochard de Villiers.

École de Pharmacie (School of Pharmacy),

[No. 3, rue de l'Arbalète.]

This school is an appendage to the *École de Médecine*. Here eight professors lecture, in spring and summer, on the theory and preparation of medicines, and teach the principles of chemistry, natural history, and botany. Apothecaries are admitted to set up in business after a pretended examination as they deem it in this school. The botanical garden, which belongs to the apothecaries of Paris, is classed according to the method of Tournefort, and is open every day, except Sunday, from April till September.

SPECIAL SCHOOLS

OF THE BELLES-LETTRES.

Collège de France, (Royal College of France),

[No. 1, Place Cambrai.]

For this literary establishment, Paris is indebted to the munificence of Francis I, the father of letters, who founded it in 1529, for gratuitous lectures on every branch of literature and science. Some of the buildings were begun in 1610, but the edifice in its present state was undertaken in 1774, from the designs of Chalgrin. It consists of two buildings, which surround a court entirely open to the Place Cambrai. A door formed by an arcade, crowned by a pediment adorned with sculptures, is the only decoration of the entrance. One would expect to find in this college, halls worthy of its noble destination; but no such thing; the lecture-rooms are small, dark, and very inconvenient in every respect. The pupils are sacrificed to the professors, who live in the upper stories. This college now contains 18 professorships, most of which were instituted by Francis I. Astronomy, mathematics, physical mathematics, experimental philosophy, medicine, anatomy, chemistry, natural history, law of nature and nations, history and morals, the Hebrew, Chaldaic, Syriac, Arabic, Turkish, Persian, Chinese, and Tartar-mantchou and Sanskrit languages

and literature, the Greek language, literature and philosophy, Latin eloquence, poetry, and French literature, are the subjects of the lectures. Some illustrious men, as Fourcroy, Daubenton, and Delille, were lecturers in this college; and some of its present professors, Cuvier, Delambre, Sylvestre de Sacy, Gail, Menard, Thenard, Biot and La Croix, are not unknown to fame.

École Spéciale des Langues Orientales Vivantes (Special School of Living Oriental Tongues),

[No. 58, rue de Richelieu, at the *Bibliothèque du Roi*.]

The Persian and Malay are taught by M. Langlès, Tuesdays, Thursdays and Saturdays, at half-past 11. Arabic, by Baron Sylvestre de Sacy, Mondays, Wednesdays and Fridays, at half-past 11. Vulgar Arabic, by E. Bochart, Tuesdays, Thursdays and Saturdays, at half-past 11. Turkish, by Jaubert, the same days, at 2. Armenian, by Cerbied, the same days, at 6 in the evening. Modern Greek, by Hase, Mondays and Fridays, at half-past 2, and Thursdays at 9 in the morning.

In the same place is a *Course of Archaeology*, which lasts five months every year, by the Conservator of the Antiquities of the library. The lectures are on the science of medals, engraved stones, and ancient monuments, Mondays, Wednesdays, and Saturdays, at 2.

SCHOOLS OF THE ARTS.

Ecoles Spéciales des Beaux Arts,
(Royal and Special Schools of the
Fine Arts),

[At the Institut, Quai Conti.]

A royal academy of painting and sculpture, and another of architecture, were established in the reign of Lewis XIV. In 1797, they were united in one school, which is divided into 2 sections. In the first, 12 professors and 8 *adjoints* give lessons on painting and sculpture. Every three months, medals are distributed to those who make the best drawing from the naked model. Once a year two other prizes are distributed; one of 100 fr., founded by the Count Caylus, for the best head as to expression; the second, of 500 fr., for the best head of the natural size, from the living model. In the second section of the school, which embraces architecture, there are four professors who teach every branch of the art of building. The professor of the history and theory of the art, gives a public lecture two or three times every week; and every month he proposes two subjects of competition, which are judged by a committee of distinguished architects, associated with this section of the school of the Fine Arts. The prize for the first subject, which is proposed to the highest class of pupils, is a medal; the second obtains honourable mention. The professor of mathematics applied to architecture, also proposes a subject

for competition, the prize for which is a medal. The professor of perspective gives every year courses of lectures, which are common to the pupils of both sections of this school, as well as the subjects which he proposes for competition, the prize of which is a medal. Besides these prizes, given by the professors of the school of the Fine Arts, there is another, called the *départemental* prize, which is given every year, without any competition, to the pupil who has been most successful in the competitions of the three or four preceding years. The Royal Academy of the Fine Arts, one of the four academies of the Institut, proposes an extraordinary competition every year, to which only those who have gained medals are admitted. It makes a choice of the eight best compositions, the authors of which are allowed to develope, on a great scale, all the parts of the subject proposed. The pupil who, among the eight, gains the prize, according to the judgment of the academy, is crowned at its public meeting, in October, and obtains a brevet of king's pensioner at Rome, during 4 years, at the expense of the government. The secretary and keeper of the archives of the school has a meeting of the pupils weekly, when he exhibits the subjects which gained prizes at the competitions, together with such books and engravings as the Minister of the Interior may have sent to enrich the collection. Lectures on Architecture are given on Wednesdays, from 1 till 2, and on Fridays and Saturdays, at 8 in the morning. Those on Mathematics, on Wednesdays and Fridays, at 12.

École Gratuite de Dessin (Royal gratuitous School of Drawing),

[No. 5, rue de l'Ecole de Médecine.]

This establishment was erected by M. Bachelier, of the ancient academy of painting and sculpture, in 1767, in favour of such artisans of the City of Paris, as are destined to those mechanical professions which require knowledge and taste. Here 1500 pupils are instructed, on Mondays and Thursdays, in practical geometry, arithmetic, and mensuration, by M. Lavit; the shaping of building stone, and civil architecture, by M. Thierry; on Tuesdays and Fridays, in the proportions of the human figure, and in the drawing of animals, by M. Defraisnes; on Wednesdays and Saturdays; in ornaments and flowers, by M. Jombert. To keep up emulation among them, medals are distributed every month, and prizes every year.

École Spéciale Gratuite pour les jeunes Personnes (Royal special and gratuitous School of Drawing for Young Women),

[No. 7, rue de Touraine, fanb. St. Germain.]

This school is maintained at the expense of government, and is open 3 times a week for young women, who are taught to draw figures, ornaments, landscapes, animals, and flowers. There is an annual competition, at

which silver medals and other prizes are given, followed by a public exhibition of the drawings of the pupils.

École Royale de Mosaïque (Royal School of Mosaic),

[Rue de l'Ecole de Médecine, aux Cordeliers.]

The scholars are named by government, and are taught the art of copying pictures in Mosaic. There is a public exhibition of these works every Friday and Saturday, from 12 to 2.

School of Engraving on Gems,

[Rue du faubourg St. Jacques.]

This is in the Institution of the deaf and dumb; some of whom learn this difficult art.

Conservatoire de Musique (Royal School of Music and Declamation),

[No. 2, rue Bergère.]

The course of instruction in this school embraces all the parts of the musical art, and of theatrical declamation. Each part has its particular professors, with inspectors, who superintend the instruction, and profess musical composition. Singing is taught, and a good pronounciation; but the school is still reproached with never having produced any transcendant talent. Every year there is a public exercise crowded to excess by musical amateurs. Talma occasionally examines the pupils here, who study the art of declamation.

Écoles d'Equitation (Riding Schools),

The most famous is under the direction of MM. Franconi, rue du faubourg du Temple. There is another, a royal school, No. 339, rue St. Honoré. The price of lessons is 3 frs.

Ecole de Natation (Swimming School,)

[Quai d'Orsay.]

This establishment consists of 6 large boats, moored on the river, at a short distance from the bank, and forming an oblong square in the middle of which is the space for swimming. The 2 boats on each side are covered with more than 150 small dressing-rooms. None but good swimmers or scholars are admitted, there being every where a depth from eight to twelve feet. For exercise in swimming, the price of admittance is, including the necessary linen cloak and drawers, 1 fr. 15 sous. For a lesson 3 francs. The instruction consists first in a lesson given in a private room, where the scholar is suspended on shingles in the swimming attitude, and the master directs his limbs into the various motions of the art; after which he goes into the water, and is held in a shingle by the master, who makes him repeat the motions until he becomes skilful enough to go into the water without being held; then he swims under the inspection of the master, who holds a pole always before him in case of need, and these various exercises complete the instruction. A youth seldom

requires more than 20 lessons to become a sufficient swimmer, so as to perfect himself afterwards by daily exercises. It is one of the best and most useful establishments in France, and by special order of the Police, the regulations for propriety and decency are strictly attended to, and every care is taken to prevent accidents. Whenever a party is made to swim outside of the school, the necessary boats and rowers are always in attendance, and a slight surplus is then charged.

A smaller school, on a similar plan, is at the farther end of the Isle Louviers, where the water is shallower, with a good sandy bottom in some parts.

A third establishment of this kind has been lately opened at the *Pompe-à-Peu*, at Chaillot, for the winter season, where the water is in a tepid state, being warmed by steam. The idea is certainly unique, but its ultimate success may be doubted, as the water cannot necessarily be changed sufficiently often for the strict purposes of cleanliness.

École Spéciale de Commerce (Special School of Commerce),

[Rue St. Antoine.]

This useful school is, perhaps, the only one of its kind; it admits scholars above the age of 15 for instructions in every part of mercantile business. They are made to represent houses of Commerce; the schools are called

offices, and the scholars correspond with each other, like merchants; make purchases according to the current price of the day, and the samples shown to them; go to the *Exchange* regularly, settle accounts, make up their books, and balance them; in short, act the part of merchants, and become perfect adepts in 2 years.

They have 6 hours of recreation daily.

Institutions.

These are places of education under the superintendence of the *Committee of Public Instruction*. They are exactly what we should call boarding-schools in England; the number of them in Paris is about 40. They are all obliged to send their scholars to attend the different lectures in one of the four Royal Colleges described above. The most renowned is that called the *Collège de Sainte Barbe*, No. 7, rue de Reims, from its being established in the ancient college of that name. It contains about 500 scholars. The terms, for board and education, are 650 fr. a year, till the age of 10; 760 fr. from 10 till 12; 870 fr. above that age. Scholars are admitted from the age of 7 to 14. Some day-scholars are also admitted. Besides the terms above-mentioned, 50 fr. are charged a year for washing; 40 fr. for medical attendance; and 60 fr. for stationary. A bed must be given with the scholar, and some other articles, or else be paid for. The instruction begins with the

alphabet, and is continued till the scholar is fitted to enter the polytechnic school.

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Collège Anglais (English College).

Till the reign of king George III, Roman Catholics were not allowed to have any colleges or seminaries in England. For this reason several colleges, for the education of English Roman Catholics, and for their clergymen, were founded at various times in Paris, and in different parts of France. These were all abolished, with the other colleges in France, during the revolution, and the houses and property belonging to them were sequestered. The late government of France reunited them all in one establishment, under the authority of the Minister of the Interior, and fixed the principal college in the Irish Seminary, *Rue du Cheval Vert*, or *des Irlandais*, at the corner of the *rue des Postes*, near Ste. Geneviève. Over the door was inscribed *Chef-lieu des Colléges Britanniques*. On the restoration of the Bourbons, the former president of these colleges, and the other English Catholic clergy, set forth their claims to have this property restored to them. But, during the period of the revolution, several Catholic colleges were established in Great Britain and Ireland, so as to render those in Paris almost useless, while the respective claims of the Catholics of the three kingdoms of England, Scotland, and Ireland, cannot perhaps be precisely ascertained; and, therefore, the

purpose for which they were originally founded, can no longer be exactly fulfilled; for these, and other reasons, the present French government still holds these colleges and their property in a sort of sequestration under the direction of the Minister of the Interior. The administrator of the property, at present, a Mr. Ferris, an Irish Catholic priest, resides in the *English Seminary, No. 22, rue des Postes*. This seminary, next door to the *Ecole Normale*, was founded by Lewis XIV, in 1687. It has nothing remarkable.

The most ancient of these establishments is the *Scotch College, rue des Fossés St. Victor*. It was originally founded by David, bishop of Murray, in Scotland, in 1385; and again, by James Beaton or de Bethune, archbishop of Glasgow, in 1603. These facts were recorded in the following inscription, engraved on a brass plate in the chapel of the college.

B. O. M.

Anno Domini M.CCC.XXV, regnante in Gallia Carolo Pulchro, et Roberto de Bruce, regnante in Scotia; antiquo foedere conjunctis David de Moravia, Episcopus Moraviensis in Scotia, hoc collegium fundavit. Anno Domini M.DC.III; Jacobus de Bethune, Archiepiscopus Glasquiensis in Scotia, novam fundationem instituit, proposito in perpetuam administrationem Venerabili Patre, Domino Priore Cartusie Parisiensis. Anno Domini M.DC.XXXIX, conjunctio utriusque fundationis in unum et idem collegium ab archiepiscopo Parisiensi facta, auctoritati regie, et supremi Senatûs Parisiensis, sancita est. Utriusque fundatoris memorie, Primarius, Procurator, et alumni hujus collegii posuevunt.

Requiescant in Pace.

Above this inscription are engraved the armorial bearings of the bishop of Murray, and of the archbishop of Glasgow. Those of the first are: *Azure, a chevron, between 3 stars sable.* Those of the second are quarterly: 1st and 4th. *Azure, a fess, between 3 lozenges sable;* 2d; and 3d. *Sable, on a chevron, a fish's head and scales, or.* The motto, *Ut vinetis, ser endom.* The coronet, a fish, with the bishop's mitre above. James de Bethune is said to have been the last Catholic bishop in Scotland.

The neat little chapel of the Scotch college, which deserves a visit at least from the British traveller, contains some other objects worthy of notice. The most remarkable is the marble monument of the unfortunate king James II, erected to his memory by his faithful friend, and the constant companion of his exile, James Duke of Perth, governor of his son, called James III, and the Old Pretender. On the top of the monument was formerly an urn of bronze gilt, containing the brain of James II, who died at St.-Germain-en-Laye, the 16th of September, 1701. This monument, in black and white marble, was executed by Lewis Garnier, in 1703. The following inscription is engraved upon it:

D. O. M.

Memoriæ Augustissimi Principis Jacobi II, Magnæ Britanniae, etc. Regi.

Ille partis terræ ac mari triumphis clarus, sed constanti in Deum fide clarior, huic regnâ, opes, et omnia vitæ Florentissimæ commoda postposuit. Per summum scelus à suâ sede pulsus, Absalonis impietatem, Achitophelis

perfidiam, et acerba Semci convicia invictâ lenitate et patientiâ, ipsis inimicis amicus, superavit. Rebus humanis major, adversis superior, et cœlestis gloriæ studio inflammatus, quod regno caruerit sibi visus beator, miseram hunc vitam felici, regnum terrestre cœlesti commutavit. Hæc domus, quam pius Princeps labantem sustinuit, et patrie fovit, cui etiam ingenitæ monumenta omnia, scilicet suâ mana scripta custodienda commisit, eam corporis ipsius partem, quâ maxime animus viget, religiose servendam suscepit.

Vixit annos LXVIII, regnavit XVI, ob. XVII Kal. Octob. An. Sal. Hum. M.D.CC.I.

Jacobus Dux de Perth, Præfectus institutioni Jacobi III, Mag. Brit. etc. Regis, hujus domûs benefactor mœrens posuit.

When the Irish college was made the *chef-lieu* of the British colleges, this monument was transported there, and remained there some years, but it is now restored to its original place in the chapel of the Scotch college. Here are also buried, with inscriptions, the bowels of Louisa Maria, king James the Second's daughter; and the heart of Mary Gordon, duchess of Perth.

Over the altar is a pretty painting of the Virgin; and on one side a crucifixion much admired. The present college was built by Robert Barclay, in 1665; and the chapel, under the invocation of St. Andrew, was finished in 1672. The house is let, at present, to a French teacher on a long lease. It is next door to the only convent in Paris of English Nuns.

The valuable manuscripts of king James II, which, as is mentioned in the inscription on

his monument, were confided to the Scotch college, were unfortunately lost during the revolution.

***Collège des Irlandais* (Irish Seminary),**

[*Rue des Irlandais.*]

The object of this establishment is to form young Irishmen for the ecclesiastical state in their own country. The chapel, built from the designs of Bellenger, about the year 1780, is very simple; it is merely a large hall, which occupies all the ground floor of the wing to the *rue des Postes*. Above, is the library, which is large and neat. Over the door of the study-room is this inscription: *Sic stude quasi semper victurus; Sic vive, quasi cito moriturus*—Study as if you were to live for ever; Live as if you were soon to die.

We shall conclude this chapter by observing that, it is still problematical whether the new Institutions of learning will produce the same fruits as the ancient universities. To use the wise expression of his present Majesty, Lewis XVIII, *à côté de l'amélioration, est le danger de l'innovation*—By the side of improvement, is the danger of innovation. Had this truth been always present to the minds of the constituent legislators of France in 1790, from what a deluge of evils would they have saved their country! evils, which, in some respects, no length of time can ever cure.

CHAPTER XI.

LIBRARIES AND MUSEUMS.

Bibliothèque du Roi (The King's Library),

[No. 58, rue de Richelieu.]

The building which contains this splendid Library is unworthy of its treasure, though its length is 540 feet, and its breadth 130. The entrance leads to a court yard 480 feet long, on which part of the edifice existing previously to 1721 stood, and which then contained the hotel of the Bank, and was before that the hotel of Mazarine. The architecture of the edifice is extremely simple, and presents to the street merely a naked face wall, pierced here and there with a few windows, and a large entrance entirely devoid of ornament. In the court is a naked bronze statue of Diana, by Houdon. The character of the building, however, is that of dignity and elegance, resulting from an uniform whole. A handsome staircase to the right leads to the upper galleries, in which are the printed books and the cabinet of antiquities and medals. Long tables, furnished with inkstands, are placed in the middle of these galleries for the convenience of readers and students; but those who wish to write must bring their own paper and pens. No conversation is permitted. The easiest way to procure a book

is to write the name of it on a bit of paper, and hand it to one of the librarians, who are always in attendance.—The books are kept in cases with wire guards, which no person is allowed to open, or take down a book himself. The tables are commonly crowded by persons of all classes in search of knowledge, and frequently by ladies. With permission of the Minister of the Interior, or if acquainted with the head librarian, M. Van Pratt, literary or other persons well recommended, are allowed to have books out of the library. This most valuable collection is divided into four departments; namely, printed books, manuscripts, engravings, and antiquities and medals. The number of printed volumes is said to be above 400,000, and the cabinet of manuscripts, occupying 6 rooms, to contain about 80,000, written in Greek, Latin, French, the Eastern and other languages. The books are arranged in five divisions, viz. those on *Theology*, *Jurisprudence*, *History*, *Philosophy*, and *Belles Lettres*, and these are again submitted to sub-divisions, arranged in alphabetical order. The catalogue of manuscripts alone amounts to 24 volumes besides considerable supplements to each.

This Library is open every day from 10 till 2, except Sundays and holidays, and during the vacation, which lasts from the 1st of September to the 15th of October.

On going back to Charles V, who may be nominated the first founder of this library, (for his predecessor John, had only about 20

volumes, as Menault asserts in his *Abrégé Chronologique*), about the middle of the 14th century, we find it was established in a tower of the Louvre, *Tour de la Librairie*; and that literary persons could at all times enter, as a silver lamp was constantly burning. This collection was scattered under the reign of Charles VI, and his successor's reign was too stormy to allow him time to amass books. Under Francis I, we find accounts of 2,000 volumes; but at this epoch the art of printing had not long been discovered. This latter prince loved science and literature; he increased the stock of books materially, and placed them in a library at the castle of Fontainebleau. Catherine de Medicis enriched it considerably with medals and manuscripts which she brought from Florence. Under the troubles of the leagues, the collection was again scattered, but its remains were deposited in a house in rue de la Harpe. In 1666, Colbert caused it to be removed to his hotel, rue Vivienne. Pierre and Jacques Dupuy, who were its keepers, as well as Gaston de France and Hyppolite Count Bethune, left their very valuable libraries as legacies to the establishment, which received its principal character of grandeur from the exertions of Louis XIV, who authorized agents in all parts of the world to purchase what was most rare and valuable, to enrich this precious collection. The revolution completed its inestimable character, when the valuable books and manuscripts of the convents, and other

religious orders, were removed from their residence of ages to add value to this stupendous collection.

In the first hall is a bust of Lewis XVIII, and in the gallery, which goes off to the right, stands, in the centre, the French Parnassus, by Titon du Tillet, a paltry production in bronze, representing an abrupt mountain, on which are figures of the most celebrated French poets, with Lewis XIV as Apollo. At the end of this gallery is a very remarkable representation of the great pyramid of *Ghiseh* in Egypt, and of the surrounding country, done on an exact geometrical scale, which is marked upon the plan. The whole is powdered over with the dust from a pounded stone brought by Grobert from one of the pyramids called *Chéops*; also a fragment of the pyramid on which is the following inscription: *Petram ex Pyramide Ægyptiana Cheops nuncupatâ, J. Grobert attulit, A. D. 1809.* In the next gallery a large opening to the left exhibits two immense globes, constructed in the reign of Lewis XIV, by Coronelli, a Venetian. They are near 12 French feet in diameter and 35 in circumference; and are surrounded by two bronze circles, by Butterfield, 13 feet in diameter, which form the horizons and meridians. On the terrestrial globe the water is of a blue colour, and the land white; cities are represented in red and gold colours, and mountains of a green ground shaded with brown. These globes are more remarkable

for their size than their exactness, and are supposed to be the largest in Europe, except one in the University of Cambridge. An inscription on the celestial sphere informs us, "that all the planets are laid down in the position they occupied at the birth of *Louis-le-Grand*:" and one on the terrestrial globe asserts, "that it was constructed to exhibit the countries which that great monarch might have subdued, had not his moderation prescribed limits to his valour." Farther on in this gallery, is a representation, on a new plan, of the system of the universe, kept under a glass case; and at the extremity is a very good statue of Voltaire, of the natural size, seated in an arm-chair, by Houdon. The ground-floor of this building is also filled with books, and is the receptacle of new publications, (2 out of every 5), which the law obliges to be given by every publisher to the government, which law was made by Henry II., in 1555, who thereby greatly added to the royal library. These rooms are not open to the public. The greatest typographic curiosity in this library is the most ancient printed book *with a date*; it is a book of Psalms, printed at Metz, in 1457, by Fust and Schoffer. The Bible called *Mazarin*, also in this library, is supposed to have been printed in 1456, with cut-metal types. The second department of this library, consisting of the cabinet of antiquities and medals, is situated at the end of the second gallery on the first floor. The collections of the celebrated antiquary, Count de Caylus, form the chief part of it. Here are to be seen many curious Egyptian antiquities, with the helmet and shield of Francis I, the iron chair of king Dagobert, a famous cup of agate, the sword of the Order of Malta, the seal of M. Angelo, the shields of Hannibal and Scipio, and some antique busts. But the most precious curiosities in this collection are, the beautiful antique cameos and intaglios, consisting of engraved seals

and rings, by Greek artists, executed with an exquisite finish, which the moderns have never been able to attain. The collection of medals amounts to about 80,000, and is one of the most valuable in Europe. The cabinet of antiquities is open to the public only on Tuesdays and Fridays, from 10 till 2.

The engravings and manuscripts of the king's library are kept in another part of the building, the entrance to which is by a small staircase at the bottom of the great court to the right.

The Cabinet of Engravings was founded by Colbert, who, in 1667, bought the Abbe de Marolles' collection of plates, comprised in 440 volumes, containing about 125,000 impressions. To this acquisition were afterwards added other collections:—that of Gaignières, in 1711; of Berlinghen, in 1731; of Marshal d'Uxelles, in 1753; of Bezon, in 1770; and several others less considerable. The number of plates at present composing the Cabinet, may be computed at 1,200,000, contained in 5,500 volumes or portfolios. They are classed in the following order:—viz. 1. Galleries, cabinets, and collections of sovereigns and private individuals, rare specimens in the art of drawing and engraving.—2. The Italian and Southern schools.—3. The German schools.—4. The French schools.—5. Engravers.—6. Sculpture.—7. Antiquities.—8. Architecture.—9. The Physico-Mathematical Sciences.—10. Natural History.—11. The Academic Arts.—12. Arts and Mechanics.—13. Encyclopedias.—14. Portraits.—15. Costumes.—16. Historical Prolegomena.—17. History.—18. Hierology.—19. Mythology.—20. Fictions.—21. Travels.—22. Topography.—23. Bibliography.

Persons desirous of examining some of the volumes should ask, in the schools of Italy, for the works of Michel Angelo, Raphael, Titian, Corregio, the Carracci, Dominic Zampieri, and Guido;—in those of Germany, Albert Durer and Holbein;—in those of the Netherlands, Lucas Van Leyden, Rembrandt, Rubens, and Van dyck:—in those of France, Poussin, Lebrun, Le Sueur, and Rigaud. Amongst the foreign engravers, the works of Raimondi, Hollar, Crispin de Pas, Goltzius, Bloecart, and Romain de Hogue; among the French,

those of Callot, Mellan, Silvestre, Nanteuil, Picart, Le Clerc, Edelinck, Audran, Le Bas, Wille, and Moreau. In the class of Natural History are many plates of birds and plants, beautifully coloured, such as the pigeons of Madame Knip, the birds of Paradise of Levaillant, the fruits of La Chaussee, the flowers of Prevost, the lilies and roses of Redouté. The portraits, to the number of 55,000, are divided in each country according to the rank or profession of the individuals, and are classed in chronological or alphabetical order. The series of the Costumes of various countries and different ages cannot be viewed without interest. The History of France fills 87 portfolios. The topographical collection is very curious; the topography of Paris alone occupies 34 portfolios. The cabinet of engravings consists of several rooms; in the first of which is a selection of very fine engravings, in frames. All the aqua-fortis engravings are placed in the compartment of the first window; the engravings of Raimondi, together with those of the Italian and German masters, are to be found in that of the second window, or the first in front. All the other parts of the first room, and of the second (called the gallery), are occupied by fine plates of the age of Louis XIV. both those published in foreign countries and in France, as well as proofs of the finest productions of modern French engravers.

In the middle of these rooms is a table, with chairs, for the convenience of those who wish to inspect the engravings. The attendants are always ready to supply any volume that may be asked for. This establishment is open for artists every day (fêtes excepted), and for visitors only, on Tuesdays and Fridays, from 10 till 2. It is shut from the 1st of September to the 15th of October.

The collection of Manuscripts is above the cabinet of engravings. This library once contained the most ancient manuscript known, viz. the Virgil of the Vatican of the 4th century; which, together with other valuable manuscripts from the Vatican and St. Marc, was restored in 1816, to its right owner. After passing through some small rooms, the sides of which are filled with volumes of manu-

scripts, the stranger enters a superb gallery, which existed in the time of Cardinal Mazarin. The roof is decorated with some beautiful paintings by Romanelli. In this gallery are preserved, under glass cases, the most valuable and curious manuscripts in the whole collection. Among them is a *Statement of receipts and expenses under Philippe-le-Bel* in the 14th century, on waxen tablets; the manuscripts of Galileo; of Leonardo da Vinci, with notes by Petrarch; letters from Henry IV. to Gabrielle d'Estrées; the prayer-book of Pope Paul III., of Anne of Brittany, of Henry III., of Lewis XIV., all beautifully written on vellum, and richly illuminated. On each page of one of these Missals, is a beautiful drawing of a flower, with its name in Latin and French (combining botanical with religious subjects), and other drawings of the brightest colours. A fine collection of Missals of the French kings; the manuscript of *Telemachus*, by Fenelon; *Memoirs of Lewis XIV.* in his own hand; the manuscript of *Josephus*, etc. Amongst these specimens of autography we particularly noticed the following:

Corneille.—Notwithstanding the letters are badly formed, it is a very distinct hand, and the writing easy and bold; the lines are at irregular distances.

Père la Chaise, Confessor to Lewis XIV.—Very irregular hand; letters of a fantastical and ugly form; lines inclining downwards.

Scarron.—Small, neat, pretty hand; letters regular and well joined; lines perfectly horizontal and at equal distances.

Bossuet.—Small, irregular hand; letters very far apart; crooked lines and at unequal distances.

Boileau.—Small, regular hand, letters well joined and somewhat slanting; horizontal lines.

Racine.—Small, regular hand; letters somewhat gothic, but well shaped; lines horizontal.

Montesquieu.—Complete scrawl; letters ill shaped and indistinct; lines ascending; many erasures.

Voltaire.—Small, neat and distinct hand, letters neatly formed and well united, lines at a good distance and very straight.

Madame de Maintenon.—Bold running hand; letters long and slanting, but not well joined; lines horizontal. Not at all like a woman's hand.

Madame de la Vallière.—An unequal hand, large letters, ill shaped; some slanting, some vertical, and others gothic, and the lines leaning downwards.

François I.—Gothic hand, letters vertical, not united but very stout; lines horizontal and at large intervals.

Henry IV.—Bold running hand; letters gothic, slanting, large and tolerably well united; lines horizontal.

Louis XIV.—Bold running hand, letters large, irregular and slanting, too close together, therefore difficult to read; lines inclining downwards. With the exception that his writing is smaller than Madame de Maintenon's, there is a perfect resemblance between them.

Turenne.—An irregular running hand; large, slanting and badly formed letters, but too close, somewhat similar to that of Lewis XIV.

The most ancient manuscripts now existing in this collection, are some prayer-books of the 5th and 6th centuries.

Among the foreign manuscripts are some Persian, Indian, Arabic, Chinese and Siamese, remarkable for their antiquity and beauty. The number of volumes in this department of

the Library, is about 70,000; of which 30,000 relate to the history of France. In one part of the building is a collection of genealogies in about 5000 portfolios; but this is not open to the public.

The librarian for books is M. Van Pratt. M. Langlès gives out the Oriental manuscripts; M. la Porte the Latin and Greek authors; M. Dacier must be applied to for modern languages. The engravings are under the care of M. Joly, and the medals of M. Gosselin.

Bibliothèque de St. Geneviève.

[Rue St. Jacques.]

Of all the libraries in Paris, this is the most regularly arranged. It occupies the upper part of the ancient convent of St. Geneviève, now the *Collège de Henri IV*, and forms a Greek cross, in the centre of which rises a dome pierced with 8 windows, in the interior of which is a painting, representing St. Augustin transported into heaven, executed by Restout in 1730. The left arm of the cross being shorter than the right, this defect is concealed by a drawing in perspective by Ledoux. At the end of the right arm is a model of Rome, under a glass cover, done by Gremini, in 1776. From this extremity of the library is the entrance to several rooms for the convenience of readers and students; in which also, is a collection of some natural curiosities, and a series of portraits of the kings of France, from Philip the Bold to Lewis XV. Among them one of Mary Queen of Scots, and queen

dowager of France. At the east end of the library is a model of a frigate built at Havre-de-Grace; and all along the sides are busts of celebrated men, from the chisels of Coustou, Coysevox, Girardon and others, of all ages and nations, which have a very good effect. This library is said to contain 112,000 volumes and about 2000 manuscripts. It is open to the public every day from 10 till 2, and is shut from the 1st of September to the 1st of November.

The chief librarian is M. Treneuil.

Bibliothèque Mazarine.

We have given a sufficient account of this library in Chapter X, when treating of the Royal Institut.

Bibliothèque de Monsieur,

[In the building of the Arsenal, rue de Sully, at the extremity of the quai des Celestins, erected in 1584.]

This fine library was formed originally by the marquis de Paulmy. To his collections were added those of the duc de la Valliere; and the whole was purchased, before the revolution, by the Count d'Artois, now *Monsieur*, to whom this library belongs. It is very rich in history, foreign literature, and poetry, particularly Italian. It contains 150,000 printed volumes and 5000 manuscripts, among which are some beautiful Missals. Open every day (Sunday excepted), from 10 till 2; and shut

from the 15th September till the 1st of November. The buildings that are still standing of the ancient arsenal are entirely occupied by this library; other parts have been demolished for the erection of the *Granaries of Abundance*; so that if it still bears the name of Arsenal, it is *vox et præterea nihil*, nothing but a name. Adjoining to the library is the apartment of Sully, of which so much has been said, consisting merely of a bed-room and a cabinet, in which he used to receive Henri IV. It is richly gilt, and resembles, in the style of its ornaments, the *salle d'or* at the Luxembourg; which may give rise to an idea of its being now in the same state as in the days of Sully. The only piece of furniture in it is a table with a marble cover of very modern appearance. The painting on the ceiling is attributed to Mignard, who lived in the reign of Lewis XIV. In the halls of the library, however, are two pieces of furniture, which undoubtedly belong to the age of Sully; one is a kind of writing desk ornamented with black varnish and copper gilt; the other is a very cumbrous sort of desk with four boards to place books upon, and which can be moved about in a curious manner.

Bibliothèque de la Ville (City
Library),

[Place de Grève.]

Situated at the back of the Hotel-de-Ville,
and consisting of four rooms, forming a square.

It contains a rich assortment of botanical works and drawings of plants, a very good collection of the classics, and all the great works which scholars generally wish to consult, but possesses no splendid or curious specimens of typography ; it is kept in excellent order, and affords in winter time an agreeable treat to students, being heated by a large modern stove, besides which mats are placed under tables covered with green cloth and amply provided with pens and ink.—We dwell on these particulars as interesting to the public at large, and particularly to Englishmen, who often complain, and with some justice, of the want of comfort in the public places in Paris. The Royal Library, for instance, in which no fire is allowed, is often in winter insufferably cold. The ceiling, which is much admired, is painted by Gerrardini: This library is open every day from 12 till 4, excepting days of public rejoicing and from the 1st to the 15th of October.

The head librarian is M. Rolle.

We have already mentioned the library of the *Ecole de Médecine*. The Chamber of Deputies, the Schools of Law, of Mines, of the Bridges and Highways, have also libraries, as well as the Court of Cassation, and the Hotel des Invalides, and in general all the great institutions of Paris. These libraries, though not public, may easily be visited by any respectable person wishing to make researches or to pursue any particular investigation of

literature or science. In this respect, indeed, Paris is unquestionably unrivalled ; there can hardly be any other city in Europe, in which persons of every description as well as men of letters can find such facilities for their favourite pursuits.

MUSEUMS.

MUSEUM OF NATURAL HISTORY,

Commonly called Garden of Plants.

This noble establishment, the direction of which is comprised in the functions of the Minister of the Interior, is situated at the eastern extremity of Paris, and is composed of the following compartments :—1st. A vast botanical garden, with spacious hot-houses and conservatories ; 2d, several galleries, in which are scientifically arranged collections belonging to the 3 kingdoms of nature ; 3d, a gallery of zoology, ornithology, mineralogy, etc. ; 4th, a gallery of botany ; 5th, a menagerie of living animals ; 6th, a library of natural history ; and 7th, an amphitheatre, with laboratories, etc. for courses of lectures on anatomy, chemistry, and every branch which is connected with the study of natural history. These invaluable and abundant national treasures have been accumulated, and arranged with incredible perseverance, during the course of two centuries, by a series of naturalists and men of science, at the head of whom is to be placed

the physician, *Gui de la Brosse*, who prevailed on Lewis XIII in 1635, to allow a royal botanical garden to be formed on this spot, but chiefly for the cultivation and study of medicinal plants. Tournefort enriched it during his travels in the East; and Jussieu and Vaillant, by their botanical excursions through Africa and France. The cabinet of Natural History was erected under the superintendence of the celebrated Buffon, to whom it is indebted for its vast elevation and excellent system.

The lectures are delivered gratis to students, by application to the bureau de l'Administration. They are the following:—In the summer season, lectures are given on mineralogy, by Haüy, beginning in May; lectures on chemistry applied to the arts, by M. Vauquelin, in June; lectures on botany and vegetable physiology, in April, by M. Desfontaines; lectures on the culture of European and foreign plants, in June, by M. Thouin; lectures on the natural history of invertebral animals, in June, by M. de la Marck, and Latreille; lectures on rural botany, by M. Jussieu in June; lectures on Geology, by M. Cordier in June; lectures on general chemistry, by M. Laugier, in May; lectures on iconography, or the art of delineating the products of nature, by M. Vanspaendonck; lectures on birds, quadrupeds, and the cetaceous animals, by M. Geoffroi St. Hilaire, in June; lectures on ichthyology by M. Dumeril, in April. The winter course of anatomical lectures, by M. Portal, com-

mences in October, and on internal pathology, by M. Broussais, in November.

The garden, properly so called, is near 200 feet in breadth and above 600 in length. Besides the great central avenue, which divides it in its whole length, there are two other long lateral alleys, intersected with walks, which partition the whole garden into squares, in each of which is a particular class of plants. If we follow the great avenue from the entrance in the *rue St. Victor*; we first observe to the right, a tufted wood, to the left, the botanical school and the hot-houses; and in the middle, a vast parterre filled with plants destined for the use of the professors in the botanical school. A basin of water contains all kinds of aquatic plants; the squares which extend from this bason to the Seine, are chiefly devoted to the study of planting; in the first are divers species of trees; in the second are models of hedges and fences, for cutting and grafting trees for plantations, by layers or seed, and for forming and managing vines; the third, contains the different species of plants used in domestic economy; and in the fourth are specimens of all the fruit trees that grow in France. In the rich and extensive *botanical garden*, surrounded by a railing, are more than 7000 plants, shrubs, grasses, etc. distributed in natural orders and classes, according to the system of Jussieu, ticketed with their botanical names. The garden supplies those public establish-

ments that are analogous to it with seeds and plants that may be useful for the progress of botany, agriculture, and the arts; and also gives to the indigent sick those which are suitable for their complaints. During the last 30 years, this national institution has acquired the highest degree of splendour, richness, and extent. There are 2 entrances to it, one from the *Quai St. Bernard*, near the river, where it is closed by an iron railing; and another at the opposite extremity, in the *rue St. Victor*. Strangers are admitted with their passports to the cabinets of natural history and mineralogy, and to the library, on Mondays, Wednesdays, and Saturdays, from eleven to two o'clock, Tuesdays and Fridays, are public days of admission, from 3 to 5. The walks in the garden are open to the public every day; the menagerie of tame and wild animals, is open on Mondays, Wednesdays, Thursdays, and Saturdays, from 11 until 2, and on Sundays, Tuesdays, and Fridays from 11 till 4. Strangers entering the garden, by the *rue St. Victor*, will take the first turn to the left, leading by the principal alley to the hot-houses; and passing them will see the office of the *administration* to the left. In this office tickets are delivered merely on personal application, with a list of the public lectures, if required. After having viewed the spacious hot-houses, and obtained sufficient information at the office of administration, strangers, in continuing their walk on the elevated part of the garden, will be gratified

with seeing a variety of ever-green shrubs and trees, and especially the large cedar of Lebanon, the *Larix Cedrus*, which, from its striking size and majestic beauty, needs no further indication. It was planted by Jussieu, about the year 1735. Near this fine cedar, is an artificial eminence, the ascent to which is by a serpentine walk, shaded by firs. The summit is crowned by a brass Pagoda surmounted by a sphere, on one side of which was formerly placed a dial with a burning glass fixed on the touch-hole of a little mortar, which exploded when it was mid-day by the sun, similar to those now placed in the gardens of the Luxembourg and the Palais Royal. On the frieze is this inscription : *Horas non numero nisi serena*. From this temple is a magnificent and extensive view of a considerable part of Paris. Between the temple and the cedar rises a small column of grey granite on a pedestal of white marble ; it once supported a bust of Linnæus, destroyed during the fury of the revolution. Leading to this high part of the garden, and proceeding by the great avenue towards the river to the left is the entrance to the *Vallée Suisse*, a part of the garden separated from the great avenue, by broad and deep sunk fences, which we shall notice hereafter. In this very interesting part the foreign herbivorous quadrupeds are kept in separate enclosures, each with its companion, and as much as possible surrounded by the shrubs and plants of their native country. The most remarkable of them are : a Brazilian buck goat, East Indian she goat,

with two buck goats their progeny ; a French stag 10 years old ; a stag between the French and East India species ; a Bengal hind ; at the door of the circular red bricked menagerie are various quadrupeds, a dog from the N. E. part of America (the Esquimaux country), as explored by the late northern expedition. In the round-house are two fine ostriches, a buffalo cow from Africa ; two dromedaries, born in Paris in 1819 ; two others, the one seven years old, and the other 30 years old at least ; two Egyptian buck goats (*boucs de la haute Egypte*), which arrived in Paris, in August 1819 ; an antelope of Africa ; two ichneumons, and two agautis from America ; a mule of the zebra breed ; near the round house is the *Bison*, and a young elephant just arrived, in their different compartments ; also an African ewe, from the Cape of Good Hope ; a Corsican ram, of a species between the goat and the sheep ; an East Indian ram from Malacca, with four horns ; a fine ewe, sprung from a Barbary ewe ; and a Merino ram, an African ram and ewe, without hair and no wool ; a wether of Barbary, with an enormous tail ; with several species of deer and antelope, from various parts of the globe. This part of the garden contains also the birds domesticated in their enclosures, others in the aviary. Among the first may be noticed, the cassoways of New Holland, male and female ; the herons of Senegal, with a white neck and two glandular substances hanging from their throats ; American cranes, male and female ; a brown

and grey vulture of Africa. In the aviary are a variety of vultures, eagles, parrots, macaws, owls, and pheasants; among which, the most remarkable are, the brown vulture, the chincou of Africa, the yellow vulture, the royal vulture from America, the Egyptian vulture, the Brazilian vulture, the eagle pecheur, the eagle chasseur, the common brown eagle, the horned owls, the gold and silver pheasants of China. The pheasants are kept in the *faisanderie*, the admittance to which, as well as to the collection of the monkey tribe, is not public, and can only be obtained by application at the bureau. In this part of the garden has been lately erected a menagerie for the nobler wild quadrupeds, in which they have been placed this year. It is a very spacious handsome building, and replete with every convenience for observation and security.

In the sunk fences before-mentioned, which separate the Suisse valley from the botanic garden, are kept three black bears; one of which, in a separate place, on the order of his keeper, mounts a tree in the middle of the den. This bear will also make the different signs of the telegraph, by giving him a small piece of cake or biscuit, to the great amusement of the Parisians. In one of these dens is a herd of wild boars. The menagerie of the wild beasts, is on the left side of the great avenue, near the river; it contains a very fine lion from Morocco, four lionesses, three American black bears, a panther, a porcupine, kangaroos, a brown Norway bear, several wolves

from the Black forest, two American foxes, the American jaguar, the jackall, and the hyæna. If the weather is unfavourable at the hour of opening the menageries, the monkeys, elephant, and those birds from warm climates, are not to be seen during the day.

Every thing to be seen in this establishment is perfectly gratuitous, and, none of the attendants are entitled to any present on any pretext whatever—but, generally, a trifle is given to the conductor.

CABINET OF NATURAL HISTORY.

This collection of natural curiosities is of vast extent, and may be reckoned one of the richest museums of its kind in Europe. To give a minute description of all its valuable contents would far exceed the limits of this work; we can, therefore, only give a general survey, and point out the prominent features most worthy of attention; as well as describe the mode of arrangement, so as to facilitate the inspection of the whole. The entrance cabinet on the ground-floor, contains the branch of natural history of *poissons et reptiles*, with their divisions in order. This room contains several hundred species from different parts of the world, arranged in several compartments, and classed according to Linnæus, Cuvier, Dumeril, Lamarck, and others. The curious forms, structure, and various classes of the fish, etc. with the peculiarities of the torpedo raie, the rana pipa, the gymnotus electricus, the cameleon; the beauty

and variety of the boas, couleuvres and cro-talas, the testudo, the lizards and geckotiens, etc. add to the interest of this branch of natural history, as well as from their excellent mode and state of preservation. From this room, we pass on to the library, which consists entirely of works on natural history and botany. It contains 10,000 volumes, enriched with a statue of Buffon, by Pajou, with the following inscription on the pedestal:

"Majestati natura par ingenium."

It is further enriched with a superb collection of botanical plates, herbals, plants, and other objects of natural history, by the celebrated men of the present age. The library is open to students and to artists, from 11 to 2, three times a week, to design or read.

Returning from the library on the same floor, we come to the mineralogical and geological collection, contained in a suite of five rooms. The first room contains all the metals, beginning with fine specimens of native gold and silver, lead, tin, iron, copper, nickel bismuth, titane, etc. In the middle of the upright cases are arranged the suites of the primitive crystals, above and below, the metals in their various states of combination. This collection is arranged principally according to the system of Haüy, the celebrated crystallographer, and others, and is replete with fine specimens from all the known parts of the world. The native iron, discovered by Pallas, in Siberia; the collection of valuable stones; the beautiful specimens of the native

ores from South America, and other countries, in their matrix; the collection of rough diamonds; the suites of crystals, of native gold, silver, etc. together with a set of models of crystals to facilitate the study of mineralogy, complete the whole in this room.

The second room commences with a fine selection of the carbonates, sulphates, and fluates of lime; the barytic and strontitic minerals; wavellite; the beryls, quartz, tourmalines Titanium, etc. The illustration of the various forms of their crystallization, as in the other rooms, are observed in the centre; their combinations with different alkalis, acids, metals, and earths, above and below. The fine *échantillons* of the variety of the fluor spars, the beryls, the titanite; the specimens of amethystine and rose quartz in druses, and the other siliceous minerals, are highly interesting, a large group of crystals from Dauphiné, and a stalactate comprise this arrangement.

The third room contains the series of primitive, secondary, transition, and successive rocks, etc. The granits gneiss, micas, clay-slates, feldspars, basalts, porphyries, etc. systematically arranged according to Broignart, Cordier and others, to illustrate their Neptunian and Volcanic origins; the middle ranges are occupied with the colours, forms, crystallizations, and aggregations, to determine their species and formations. The siliceous minerals and gems occupy the cases at the end of the

room, and are replete with fine specimens of the Egyptian, and Siberian agates. The various rarer stones, the cornelions, the moka chalcedonic and dentritic specimens, various cups and vases of rare minerals, ambers, etc. an amber box and globe of Hyaline quartz, with a series of several hundred specimens of the marbles of France complete this collection.

On entering the fourth room, the admirer will be struck with the extent and richness of the vast collection of fossils, bones of quadrupeds, etc. which have become extinct on our planet, and preserved in their matrix, forming the crust of the globe. With these are associated the remains of other quadrupeds, organic remains and impressions of fish and vegetables, similar to those of the present continents, but have now disappeared, or inhabit countries far from the research of man. The fossil remains of the animals probably extinct, have been arranged and classed by the talents of Baron Cuvier, the result of whose extensive study and laborious research, has been given to the world in his late works, in which these animals have been delineated and determined by an unique knowledge, or tact, in this branch of the science; and who, to every qualification, that can adorn the philosopher and the professor, unites that of urbanity, a love of the science of natural history, and a warm patron to every enquiring mind, rendering his circle, as with our late honourable President, Sir J. Banks, the

resort of men of science and genius from all quarters of the globe. This rich collection of a former world, proving a succession of ages and formations, antecedent to the creation of man, (as hitherto no fossil human bones have been discovered), is highly interesting to the geologist as affording *data* to the structure of the globe he is now inhabiting and determining. The 1st cases contain a series of grinders or molares of the elephant, rhinoceros, and hippopotamus; lower jaws, defences or tusks, and various fossil remains of the skeleton of an elephant of an immense stature; remains of the unknown animal improperly called the mammoth; the *grande Mastodonte*, lately found in America and Siberia; the skin, the wool, and hair of the elephant formerly inhabiting the northern regions (now extinct), found by Adams, in 1805, on the icy sea in Siberia; a collection of fossil remains of the hippopotamus, Tapier, and rhinoceros, from the vale of Arno, in Saxony. To these, the late discovery of the Baron Cuvier in the calcareous formation of the canal de l'Ourcq, near the Barrière St. Martin, of the extremities, bones, head and trunk of extinct animals, exposed in their detached and connected states in the gypseous state in which they have been preserved for ages; the genera determined and elucidated by him are, the anoplotheria and Paleætheria, with their species. To these succeed the remains of oxen, and fossil remains of the antelope species from the calcareous rock of

Gibraltar ; remains of bears from the caves of Franconia ; the sloth, the marine turtle, and the great animal found at Maestricht. The crocodiles, from the borders of the Manche, near Honfleur ; organic remains and impressions of fish, and the vegetable kingdom in immense varieties, complete this invaluable collection, to which the naturalists from all parts of the world, and latterly the professor himself, have so amply contributed and illustrated. A skeleton of the *Anophlothærium commune*, nearly entire ; an elephant's head, and the head of a gigantic ox, are seen arranged on the top of the cases.

The sixth room also contains objects of the antediluvian world. The next room opens into the productions of volcanic countries, principally collected by Faujas, Dolemiéu, Cordier, etc. and contains a fine collection from the Giant's Causeway, Staffa, and Auvergne, consisting of basaltic columns, basalts, fossil wood, lavas and scoria from Mount *Ætna*, Vesuvius, Auvergne, and the Mauritius ; an impression or inscription on lava, while flowing, from the crater of Vesuvius, to the memory of Dolemiéu, the geologist ; a fine series of porphyritic and feldspathic lava, volcanic breccia, basalts, obsidians, and native sulphur. The series highly interesting to the Huttonian, as illustrating the identity of the Basaltic, and Trap rocks, with those of supposed Neptunian or Wernerian formation. At the foot of the staircase is an immense rock crystal, and

several fine basaltic pillars, several feet in length, of the pentagonal form, from Auvergne. This room completes the extensive range on the second floor.

In ascending the staircase, after returning through these rooms, are exhibited several prepared skins of the serpents, the boas, etc. remarkable for their immense size, variety of colour, and poisonous character. On entering the grand Zoological gallery up stairs, the traveller is struck with its immense length, the diversity and numerous assemblage of its once animated beings, forming a pleasing and brilliant *coup-d'œil*. As the gallery is divided into several rooms, each adapted to its class, the best mode will be to commence with the system of ornithology or birds, taking the birds of prey, the eagle, etc. as the beginning of the arrangement by Cuvier in his *Règne Animal*. The whole are contained in white glass cases on each side, and comprise the numerous varieties in fine preservation, classed and named for the study of this branch of the science. To the noble series of the eagle succeed, in the order as birds of prey, the falcon, the buzzards, hawks, and nocturnal birds, the owls close this series; to these succeed, the *passereaux* and *grimpeurs*, the macaws, parrots, cockatoos, perroquets, the swallows, larks, etc.; the pies, the *corbeaux*, or crows, the beautiful birds of Paradise offer a singular contrast in the same genus; to these the numerous tribes of the *colibri*, or humming birds

and fly-birds, from warmer regions, the black-birds, cuckows, etc. and the stately ostrich, and cassiowarys, complete this side of the collection; crossing over we observe the gallinacæ, dove tribe, the partridge, pheasant, and the more domestic variety of birds, the turkey, the peacock, from all climates. To these succeed the migrating and aquatic birds, the tournepies, the snipe, quails, widgeons, woodcocks, with the genus longirostres, the ibis flamingos, and curlew, the ibis religiosus of Egypt, in its feathered state, and preserved in *momie*, as brought from the tombs of Memphis, by Geoffroy St. Hilaire, several thousand years old, enveloped in the customary coverings. To these succeed the swans, the cranes, the spoonbills, and next and last in the classification, the plongeurs, as the sea fowl, the perguins, gulls, puffins, divers geese, the petrils, albatross, the tropic bird; the noddies, pelicans, cormorants, and ducks, are last, as the lowest in the scale, and complete the series. To point out each particular bird, where all alike have a claim to individual attention, would be impossible, as much depends upon the class each admirer may prefer either for their utility or beauty.

Here the observer, or admirer, may transport himself from the Torrid Zone, to the more inhospitable and frigid regions, and study the sportings of nature, as displayed in the various forms and plumages of birds in this rich collection. In the more genial cli-

mates within the tropics, he will admire the splendour and beauteous display of colours, more elegance and lightness of form, contrasted with the grey and sombre hues in the natives of northerly and less temperate latitudes. The brown tints, he will observe, distinguish those of the Alpine and terrestrial birds of prey. The grey aqueous tint, those destined to exist upon the inhabitants of the waters. The green, red, yellow, orange, and purple colours in the natives of tropical countries. The greys, moreens, blues, and less vivid colours in those of the more temperate or northerly climates. To the lover of the harmony of nature also, the adaptation of forms to each particular mode of living, is also beautifully exemplified in this branch of the naturalist's study. In the eagle genus, he will trace the size, the muscular strength, the form of the claw, the beak, and the eye pervading the series of rapacious birds, to the genus *histris* or owls. The utility of the claw, tongue, and beak in the more loquacious and intelligent parrot tribe will be evident. To these succeed a numerous race, gifted with song, legerity, beauty of colour, and form, differing in the structure of the beak and claws for perching and feeding on the graminæ and insect tribe; compared to the ostrich, cassowary, pheasant, partridge, and gallinacæ for running; then the beautiful series of humming and fly-birds, whose buoyancy, brilliancy of colour and formation adapt them to flutter

and exist on the nectar and pollen of flowers. To the dove, the fowl and game species, more useful to man, succeed the aquatic birds, those destined to live in the shallows, remarkable by their length of legs, beak and neck; next in succession, and completing the collection, the marine species, "whose home is on the deep," to the more domestic variety, distinguished by their colour, broad form of bill and feather, position of legs and web feet, so admirably designed to the means of choosing their food and propulsive existence in the watery element.

In the next room, as the connecting link from birds to quadrupeds, are exemplified, the mammalia, the sloth, the class of anteaters and ornithorincus, singular from its bill-formed mouth and web feet; in the second range, armadilloes, rats, moles, marmots and kangaroos; crossing over the room to the canine race of various breeds; to these succeed, in the same class, the wolf, the jackal, fox and numerous bat species.

Entering the next room are two fine paintings by Reni, of a lion devouring an antelope, and an Alpine eagle with its prey, a lamb, as the sovereigns of the classes. Commencing again from the left, the varieties of *coati mundis*, badgers, hippopotamus, the American and Polar bears, the hyænas; the connection from quadrupeds to the *cétacés*, the seal tribe, the porpoises and sea horses. Crossing over to the elephant, succeed the *cani ivores*, *rongeurs*, etc.

the tyger, panthers, leopards, the fine collection of lions and lionesses with whelps, the rhinoceros; to these, the weasel, stoat, and martins complete the square of this fine collection of animals, in the centre of which are three fine Zebras, a Cossack baskir horse, an Arabian, and two elephants.

The last room contains nearly 200 fine specimens of quadrumanes, or monkies, apes, baboons, etc. from various parts of the globe, arranged systematically; and with these several fine drawings to illustrate the species.

To complete this part of zoology, the ruminating animals, with and without horns, are placed in a room at the opposite extremity of this gallery, which, on returning, it is necessary to examine. It contains in the centre the camelopardalis, shot by Vaillant in Africa, dromedaries, camels, an elk, Roman cattle, and an immense whale, the squalus maximus, taken on the coast of France.

The side compartments contain specimens of the nyлгаus, the goats of Angona and Thibet, the Cachemire goat, the various antelope species, rams, the rein deer, the Roman bulls, the numerous deer tribe, with the gazelle and lighter antelope, and a variety of horns in the cases, complete the collection in this room.

The systems of conchology, or shells, and entomology, are arranged in glass cases in the centre of the extensive gallery appropriated to ornithology. Commencing from the cases

where the eagles are placed, with specimens of rare shells, the carinaria, the nautili, belemnites, cones, volutes, and passing through their numerous genera, occupy the whole range of the right hand side, classed and named according to the systems of Lamarck and others; they are continued round to the left, in an extensive series, and terminate opposite the first case in the genus of encrinurus and encrinurites; the whole comprising an extensive and fine collection of rare native and fossil shells, many of which are now extinct.

The extensive system of articulated animals or insects, commences with the shells in the suite of upright central cases, comprising the arachnides or spiders, scorpions, carabiques or beetles, etc. the myriapodes, coléoptères, hémiptères, with a variety of nids, pupas, etc. classed according to Linnæus, Lamarck, Cuvier, Latreille and others, terminating in the crustacea or crabs, etc.

The class of zoophytes, polypes and infusores, are contained in bottles in the cases below.

To the left hand side, the continuation of the crustacea and the commencement of the numerous genera and species of tubipores, corallines, madrepores and millepores, beautifully arranged in the upright central cases, of every colour and form, from various parts of the globe, terminate the extensive collection of zoophytes, or star fish, which end the cabinet.

The numerous genera of sponges are systematically placed in the lower cases on this side, and are continued nearly to the end, completed by the larger specimens of corallines.

In the centre of this splendid collection, is a bronze bust of his present Majesty, Lewis XVIII; a clock of elegant construction; a beautiful statue, in Carrara marble, of Venus Urania, by Dupaty; bronze busts of the celebrated Linnæus, Fourcroy, Antoine Petit, Winslow, Tournefort, Adamson, and Daubenton, ornament the cornices of the cases.

Over the various cases, are specimens of the larger crustacea, the larger serpents, as the boas, etc. with their dried skins.

The cabinet of comparative anatomy, is situated near the Amphitheatre, and contains, in the lower rooms, a complete series of the entire skeletons of all the mammiferes, carnivorous, herbivorous, etc. The various breed of the horse and the mule, will be observed on entering. In the next compartment to the right, the immense piles of bones, of several elephants of different climates, and the rhinoceros; to the left, the extensive series of mammiferes, as lions, tygers, hyænas, camelopard, camels, dromaderies, etc. and on the compartments in each side more elevated, the series of herbivorous animals, the deer, antelope, sheep, etc. with the head and jaws of the whale, complete this collection of anatomy.

The third room contains the skeletons and casts of the varieties of the human race from different quarters of the globe. Amongst the

most peculiar, are the skeletons of the assassin of General Kleber, in Egypt, the Hottentot Venus, and many others.

Ascending to the great gallery are a suite of compartments, around which are ranged the detached system of quadrupeds and human species; a vast number of crania of various nations; then collections to illustrate the osteology of the smaller animals, as birds, fish and reptiles. A series of illustrations in wax of the human muscular system; that of the extremities of several quadrupeds, the horse, the lion, etc.; numerous preparations of the brain and nervous system of men, animals, birds, fish, etc., and series of the organs of the external senses, the eyes, ears, etc. in all animals and birds; series of preparations in spirits, of the internal viscera of all animals, to shew their difference and structure; numerous arterial and venous preparations of the visiera of animals and human species; the dried stomach of some ruminating animals and camels, to shew their size and peculiarity. The end of this valuable gallery is terminated by a collection of the progress and growth of the foetus from various parts of the world; animal and human deviations from nature, and an extensive collection of the lower animals and zoophytes in spirits. In the several glass cases along the gallery, are the beautiful illustrations of the growth, process and change of the teeth in the human race, the system of animal dentition, including those of the elephant, horse, etc. The coverings of

animals in all climates, as the variety of plumage, wool and hair; the interior and exterior anatomy of the fowl, with the oviduct; an extensive series of wax preparations, with the anatomy of the oyster, the muscle, the cuttle fish, the snail and caterpillar; and an interesting preparation in wax of the commencement and daily progress of incubation in the hen's egg, from its first organic appearance on the 12th day, till its complete formation and rupture of the shell on the 24th day. Over the doors, in each compartment, are arranged the horns of various animals, skeletons of serpents, and arterial preparations of the human body; to these several Egyptian mummies of the Guanches, the ancient inhabitants of Teneriffe, and a mummy of the ancient Gauls, found near Rome, will complete, in a general point of view, the contents of this valuable museum. To remark every interesting object, as before observed, would be impossible;—to appreciate its value, it must be studied and pursued in detail. A great part of the present collection was formed by Daubenton during the period he was associated with Buffon, in describing and dissecting the quadrupeds and birds. M. Cuvier has considerably enlarged, classified it, and enhanced its great utility and value, that it may not only contain a complete skeleton of every animal, but a series of the bones, organs of sense and viscera of each, separately arranged, to be at all times objects of comparison, for determining the true genera and species of animals

whose fossil remains may in future be brought to light. In the yard may be seen the enormous skeleton of a whale.

Cabinet of the School of Mineralogy.

[See pages 176 and 418.]

Cabinet of Anatomy.

[At the School of Medicine.]

This Cabinet, open on Mondays, Wednesdays, and Fridays, from 10 till 2 o'clock, is well deserving the traveller's attention from the multiplicity, variety and beauty of its contents, so well adapted to facilitate the progress of the student and shew the structure and diseases of the human frame. On entering the gallery, the right is divided into several glass compartments, in which is exhibited the system of osteology, illustrating the structure, growth, and diseases of the bones, from the foetal skeleton to the adult, most admirably arranged. The first case contains the bones deprived of their earthly parts, the others in succession, through the whole pile of entire bones, the crania of different nations, the Hindoos, the African, etc. the trunk, the pelvis, and the articular system; terminated by examples of exostosis, necrosis and ankylosis; the whole forming a collection both interesting and instructive. The opposite side commences with foetal specimens, including several examples of nature having deviated from the general beauty of her works; then follows the whole system of injected preparations

shewing the courses of the arteries and veins, executed with a minuteness and delicacy which reflects the highest credit on the French Anatomical School. On this side are also seen several excellent preparations of the various glandular systems; the foetus in utero in spirits; specimens of the morbid parts, forming aneurism of the Aorta; and preparations of the parts and fasciæ forming the various herniæ. In the centre are a great number of calculi and calculous concretions, biliary and vesical; illustrations of the morbid state of the organ of vision, such as cataract, amaurosis opthalmia, etc.; injected preparations of the cerebral parts; the anastomosis of the arterial system round the joints; the course and termination of the thoracic duct and jugular veins; two fine muscular casts of the gladiator; the anatomy of the auricular organ in all its minutiae, displaying the talent and ingenuity of Cloquet and Breschet in a manner which excites the admiration of the medical world and casual observer; at the extremity of this range are two perfect specimens of the absorbent system in wax by Pinson, forming a valuable and complete addition to the other systems. The preparations of the brain, the origin of the nervous system, and the course of the great sympathetic nerve, will be duly appreciated from the fineness and *exposé* of the dissection. This gallery is terminated by several cases of the osseous system of quadrupeds, birds, fish and reptiles, inter-

esting to the admirer of comparative anatomy, as shewing the gradation from the human race to the lower orders in the scale of animated beings. The osteology of the heads of the elephant, and rhinoceros, and skeletons of several ruminating animals, will be observed on the summit of the side cases; also an Egyptian mummy divested of its envelopments.

The next room contains the armatory of ancient and modern surgery, in which may be traced the progressive improvement from the unwieldy instruments of the old school to the more simple, efficacious and elegant in the practice of modern surgery. There is also a fine cast of Apollo of Belvedere in this room.

The third room will be seen by the morbid anatomist and pathologist with much pleasure and gratification. It contains inimitable wax preparations of the progress and fatal results of various diseases; of the maxillary sinus, of the stomach, of the pylorus, the hepatic and other abdominal viscera taken from extraordinary cases; diseases of the uterus and of unusual formation; those of the knee joints, and several cutaneous diseases, as elephantiasis, etc. complete this range. The last case contains a great collection of casts of aortic aneurism, and larger blood vessels, being particularly interesting from the truth with which they are internally and externally represented, as well as conveying to the medical student the progress and termination of those cases. Various diseases of the valves and mal-conforma-

tions of the heart, as well as unusual origins of its larger arteries, are admirably delineated in wax by Cloquet, Laumonier and Pinson.

The middle of the room is occupied with some admirable wax figures of the nerves of the brain, face, neck and ear, fully and faithfully imitated; the lacteal and glandular system of the mesentery, and other preparations of the origin and connection of the sympathetic and cardiac nerves as well as the external absorbents of the lower extremities and groin, are also well illustrated by Laumonier; of deviations from nature, the most interesting amongst this collection, are several casts of hermaphrodites, several encephalous infants, a spotted foetal negro, and a cast of the dwarf named Bébé, of his natural size, contained in a glass case, with the following description:—

“ Nicolas Ferry, nain, recueilli et élevé sous le nom de Bébé, à la cour du roi Stanislaus, qui en fit un de ses amusemens. Ce nain est ici représenté d'après un de ses portraits, revêtu d'habillemens tous tiré de sa garde-robe qu'il a lui même portés, et un peu de temps avant sa mort.

“ Il naquit dans les Vosges, et mourut le 9 Juin, 1764, âgé d'environ 25 ans. A sa naissance il pesoit 12 onces; un sabot lui servit de premier berceau.

“ Voyez la description plus étendue, et son épitaphe rapportées dans le supplément de l'encyclopédie, Vol. 4, page 5 et 6.”

The fourth, apparently a lecture room, is surrounded by glass cases containing show glasses with various specimens of drugs used in medicine.

There is a 5th room, containing instruments

for optical and physical experiments, to which the public are not admitted without an order from the director or one of the medical professors.

The council chamber is adorned with the original picture by Girodet, representing Hippocrates refusing the presents offered by the enemies of his country; and several busts of the most eminent anatomists and surgeons of the French school.

The principal lectures in the various branches of medical science in this excellent school are given, during the winter, by Beclart, on anatomy; Chausier, physiology; Richerand, surgery; Vauquelin, chemistry; and, during summer, by Richard and Jussieu, on *materia medica*; Degenettes, *hygiæ*; Roux and Majolin, surgery; Desormaux, midwifery; Dumenil, practice of physic; Orfila, medical jurisprudence; Richard, jun. botany; Magendie, experimental physiology, winter and summer.

The library is in a spacious apartment with a bust (of Hippocrates) in the centre, a every thing necessary for the convenience of the students.

The amphitheatre is of a semicircular form and capable of containing 1500 students, having four entrances by winding staircases; at the centre of the diameter is the grand entrance; in the portal of which is placed the president's chair elevated a few feet above the professors' seats. The painting which decorates the interior is divided into three compartments.

In the centre, attended by two female figures, and crowned by an angel, sits an enthroned divinity, to whom a professor is introducing his pupils. An open book on a pedestal contains the following words:—
 “Nouvelles de la nature.” “Principes de l’art.”

On the left is the representation of a battle and surgeons dressing the wounded.

On the right an apartment, where Hippocrates is shewing the muscles of a human corpse placed on a dissecting table.

On a column which forms part of an arch of triumph;

“Au courage, au dévouement des restaurateurs et conservateurs de la santé des hommes.”

Under the centre compartment;

“La bienfaisance du souverain hâte leur progrès et récompense leur zèle.”

Under the left;

“Ils étanchent le sang consacré à la défense de la patrie.”

Under the right;

“Ils tiennent des dieux les principes qu’ils nous ont transmis.”

To the right, below the above, a bust of François de la Peyronie.

To the left a bust of Germain Pichault de la Martinière.

Opposite the President’s chair is inscribed:

“Ad cædes hominum presca amphitheatra patebant,
 ut longum discant revere nostra patent.”

(See School of Medicine, page 410.)

Musée des Monumens Français
(Museum of French Monuments),

[Rue des Petits Augustins.]

This Museum, which was established in 1790, under the direction of Chevalier Alexandre Lenoir, has been closed by a Royal Ordinance of the 24th of April 1816.

Before we proceed to describe the few monuments which are yet left in this Museum, we must offer our just meed of approbation to the efforts of its founder. At a time when the barbarous frenzy of the revolutionary hydra destroyed, with suicidal impetuosity, the choicest monuments of the arts in France; M. Lenoir appeared not, like Pompey, spiritless, and vainly contemplating the mighty ruins which surrounded him, but as the genius of civilization, actively employed in preserving from the sledge-hammers and pick-axes of the *Sans Culottes*, the most approved, and valuable species of sculpture, the glory of ancient times; and which under his methodical arrangement, connected the heroes and statesmen from Dagobert, and of every succeeding century, with the men who have proved the latest ornaments of their age and country. His courage in this noble employment, braved the danger which threatened, and would have conducted to the guillotine, had it been recognized, at that eventful æra, any one even suspected of feeling veneration for such objects; nor is his intrepidity alone worthy of eulogy. The admirable taste he

had displayed in the arrangement of these precious objects was eminently attic and judicious. But alas! we must speak of this collection now in the past sense. For, strange as it may seem, this very Institution, which was silently nurtured, and increasing in vigor at the epoch when trees of liberty alone were supposed to have been planted here; has been broken up, and dispersed by the very advocates of civilization, whose gothic politics has destroyed what even the revolutionary vandalism had respected. Most, if not all of the prominent objects, therefore, which were wont to decorate this Museum, must now be sought "far and wide;" if, indeed, they have escaped the cruel torture of a second removal. And if our limits permitted us, we could range into a wide field of declamation against that vacillating policy; that semi-barbarous warfare against the arts, which led government to consent to the dispersion of this collection, after the enormous expense which it had cost to assemble them; especially as the removal caused the utter destruction of some of the most beautiful ancient reliques, merely to gratify the narrow prejudice and silly vanity of certain bigots, who, for the sake of decorating an isolated niche in a church, have demolished this truly national emporium, which was equally by its beauty the delight of the public as the chaste object of contemplation to the artist, the antiquary and the historian.

The whole of the premises, where the Museum was situated, have been placed at the disposition of the professors of the Royal Aca-

demy of Fine Arts, for the purpose of establishing two schools, one for painting, and the other for sculpture; in consequence of which the monuments that were chronologically arranged, as well as those placed in the garden and court-yard, have been removed, the fine façade of the château d'Anet and de Gaillon only excepted. Some have been erected anew in various churches, from whence they were originally taken, and others placed in a large hall, preparatory to their further removal. The foundation of the new Institution has already been laid in the garden, formerly called the Elysée. The monuments of Cardinals de Richelieu, Mazarin, and of Diane de Poitiers, still remain in the entrance Hall; and permission to see them may be obtained by application to M. Lafolie, Director of public monuments, No. 319, rue St. Honoré.

The remains of Heloise, and Abelard, Molière and Lafontaine, have been transported to the cemetery of Père la Chaise (see page 566); those of Descartes, Mabillon, Montfaucon and Jacques Rohault, which were also placed in the garden, are now to be seen in the church of St. Germain-des-Prés. The family tombs of the Douglasses have also been placed in the same church; those of Gondi and Comte d'Harcourt are at Notre Dame, and that of Girardon at St. Marguérite's. The Mausoleum of Maupertius is at St. Roch; those of Charles Lebrun, of his mother, and of Jerome Bignon, at St. Nicholas du Chardonnet; that of Colbert, at St. Eustache; of Chancellor le Tellier, at St. Gervais; and those of the family

of Thon, at St. Severin. The family mausoleums of Villeroy have been taken to Magny ; that of Louis XI, to Notre-Dame-de-Cléry, in the province of Orleans ; and that of Louvois, to Burgundy.

The statues, tombs and mausoleums of the kings, queens, princes, princesses and other branches of the royal family of the three dynasties of France, have been transported to the church of St. Denis, under the direction of the Chevalier Lenoir, appointed by his Majesty Lewis XVIII, superintendant of the royal monuments. The sepulchral chapels of Dagobert I and his queen, Nantilde, have been restored and placed in the right and left entrance of the church ; in the nave are the mausoleums of Lewis XII, François I, Henri II, François II, Henri III, Henri IV, and Cardinal Bourbon. These superb monuments have been repaired and reconstructed with the greatest care.

In the subterraneous church, erected during the reigns of Charlemagne and Pepin, are placed in family order and according to their dates, the statues and tombs of the kings and queens of the three dynasties.

In the first division are those of Clovis and their issue, till the reign of Pepin ; in the second, those from Carlomans to Hugh Capet, etc. In the private chapels are placed the tombs, statues, busts, and bas-reliefs belonging to the family of St. Louis, coloured after nature, agreeable to the taste of those times. The other chapels are decorated in the same

style, and contain the tombs statues, bas-reliefs and epitaphs of Charles V and VI; and the mausoleums of the grand-father and great uncle of Louis XII. The monuments of the other kings and princes are placed in the same order in the remaining chapels, and nearly the whole of their former contents have been restored.—Admittance to the church may be obtained, on applying to the *Suisse*, who is appointed to conduct visitors, except during the hours of divine service.

(See St. Denis, Environs of Paris.)

Repository of Arts and Trades,

[No. 208, rue St. Martin, in the Priory of that name.]

Le Conservatoire des Arts et Métiers contains an immense collection of all the machines invented by French genius, in every kind of manufactory and mechanic art. This museum may be considered as divided into two parts: the public and the private part. A catalogue of that part open to the public is sold at the entrance for 15 sous; and another with the contents of the public and private exhibition rooms may be had of the porter for 3 francs. Strangers are recommended to take the latter, if they wish complete information, respecting this extensive collection.

The following are the principal rooms:—

1. A vestibule, formerly the church of the ancient Priory, contains the most bulky machines, such as Bramah's fire-engines, hydraulic machines, fire escapes, Montgolfier's baloon, an enormous carriage for transporting

columns and statues, agricultural implements, and an English mangle, etc.

2. A small square room containing some models of architecture, viz. the Palace of Justice, the place of that name, l'École de Droit, a gothic building, and a church.

3. A vaulted room, chiefly containing models. To the right hand is a collection of agricultural implements, ploughs, harrows, thrashing machines; to the left, a correct model of the once famous machine of Marly, and other hydraulical machines; in the centre are models of windmills, wine, sugar, oil and cyder presses, steam engines, etc.

The second vestibule communicates with two large rooms containing looms, carding machines and spinning jennies. In this room are Vaucanson's famous machines for spinning silk. These two rooms conduct to the great vestibule, in which is exhibited a clock of a rare but not very elegant structure; it sets in motion an organ and has an armillary sphere on the top. This vestibule, like many others vaulted in a similar manner, offers the phenomenon of conducting the sound along its ceiling, so that a person close to the wall on one side, will distinctly hear the gentle whisper of another, placed on the opposite side, in a diagonal direction. A most magnificent staircase, (on which is a curious time piece), rather disproportionate to the interior architecture of the building, leads to the large galleries, opposite to the entrance of which, in a glass case, is a very remarkable bust of Henry IV, cast in a mould formed from his face a few hours

after his death, and which is deposited here as a correct likeness of that illustrious prince; near this are numerous architectural models, machines used in founderies, models of vessels, steam boats, levers and sawing machines; in the other division of this gallery are models of brick and tile kilns, potteries, plomberies, etc. on a reduced scale of exact proportion; at the end of which is a door leading to another gallery, containing stills, culinary utensils, chimneys, machines for preparing silk, wool, hemp and cotton. This gallery is separated from a similar one on the opposite side by a small room containing various specimens of French printing types, a turning lathe made for Lewis XVI, and, in glass cases, objects made with this machine; a small table with a picture in a vertical position, which, on regarding a mirror, formerly placed on the circle at the opposite side, produced a correct likeness of Lewis XV; two large engravings of the Trajan and Antonine columns at Rome; a repaired looking-glass, which had been broken in four pieces; a velvet imitation of Raphael's Magdalen in a small frame, perfectly transparent, wove by Gregoire, deserves the attention of the curious. In the adjoining gallery are different weaving machines. Among various curious locks is the model of a door with mechanism which detains the robber and alarms the inhabitants by snapping a pistol. On the side of this and the opposite gallery are samples of silk, wool, cotton, hemp, laces, embroidery, velvets, ribbands, stained paper, hardware, etc. Here ends the description of

the rooms which are open to the public on Thursdays and Sundays, from 10 till 4 o'clock, and to foreigners every day from 12 to 2.

Description of the Private Rooms.

Admittance to these rooms may be obtained by a written application to M. Christiann, the Director of the Establishment, No. 210, rue St. Martin, at the Conservatoire des Arts et Métiers, who, in answer, appoints a day and hour to the applicant.

This collection is contained in 7 spacious apartments, and comprises some indifferent selections of English manufactures, notwithstanding which no French article is exhibited near them, however favourable a comparison might be made; philosophical and astronomical instruments, amongst which is a large machine made in England, and obtained with great difficulty by General Andreossy in 1802. As a proof of its perfection, whenever the French Board of Longitude desire an instrument made with the greatest precision, it is first brought to this establishment to have divisions drawn on it by this machine. Matrices and different instruments used in type founderies, stereotype plates, moulds for making the paper of the once famous *assignats*, dyes for coining, etc.

Upon the whole, the disposition of the different parts of this establishment is more remarkable than the objects it contains. Every machine, a few only excepted, is of an old invention; new improvements are not to be

seen, and a stranger would search in vain for any newly invented machine for which a patent has been granted; they are all either models or drawings, and placed in a private room, to which admission cannot be obtained.

The following are the regulations observed by an inventor;—No patent for a period of years can be obtained unless a model or drawing of the machine, or instrument newly invented, or imported, be deposited in the Repository of Arts and Trades; it is then granted for a limited time, according to the established rules, but if at the expiration of that time, the inventor desire a prolongation of his patent, a proportionate sum is demanded for the privilege; should these formalities be neglected the invention becomes public property. When a person wishes to become acquainted with such inventions as become public, he applies to the Director of the Repository, who admits him to see the model or a design of the machine, which is kept in the library of the establishment. This library, consisting principally of scientific works, is only public for such purposes, and strangers can with difficulty gain admission.

This establishment is directed by two councils, one of administration, and the other of improvement; and, in order to increase its utility, the king has lately instituted three courses of public lectures: two for mechanics and chemistry applied to the arts; and the third for what is called *économie industrielle*, which explains the processes of different manufactures.

There is also a school for drawing and descriptive geometry, to which pupils are admitted by the authority of the Minister of the Interior, at the request of the Prefects of the departments or the twelve Mayors of Paris. Connected with this great establishment are likewise royal schools of arts and trades, under the immediate superintendence of the Minister of the Interior. The special object of their institution is the formation of youth who will join a practical knowledge of the mechanical arts with enlightened theoretical instruction. The pupils, to the number of 500, are nominated by the king, and are kept either partly or wholly at the expense of the State.

Few museums are more interesting, none more instructive or valuable than this. It is a collection peculiar to the metropolis of France, on which it reflects the highest credit, and cannot fail of producing the most beneficial effects. It has undoubtedly diffused through France a knowledge of mechanics and a skilful adaption of the simplest instruments to the most complicated purposes, unknown in every neighbouring country; but the peculiar character of the French has confined this to trifling and almost contemptible objects, to mere toys and gew-gaws; while those higher branches of the arts, which are connected with the support and comfort of human life, have been comparatively neglected.

To describe the establishment and the whole

of its contents would be to write a volume ; and to inspect it requires time and attention, but the time is well spent, and the attention well bestowed.

CHAPTER XII.

THEATRES, SHOWS, SIGHTS AND AMUSEMENTS.

In every clime to art and learning known,
Where'er the Muse has fix'd her sacred throne,
In every civilized and polished age,
Genius has beamed its radiance from the stage.

The origin of the stage in France and England was coeval, and it took its rise in both countries from those mysteries and moralities or sacred dramas, which used to be acted in the churches during the middle ages, in most of the countries of Europe. At the period of the revival of letters, it was natural for men of genius, having no models of fine writing in their own languages, to become rather servile imitators of the works of the ancients ; though at the same time, they necessarily adapted their new productions to the manners and customs of their respective countries. As Europe was at this period slowly emerging from a long night of ignorance and barbarism, and most of the modern tongues were still unpolished, it was not till after the middle of the 16th century, at least in France and England, that any regular dramatic productions made

their appearance. The political state of England in the 16th century was much more favourable to the cultivation of letters and to the productions of genius than that of France. In the latter country, Francis I, who reigned in the beginning of the century, though a warm and enlightened patron of literature and the fine arts, was continually engaged in unfortunate military expeditions. The reigns of his successors were short and tumultuous, and the whole country was harrassed by the wars of the League, the faction of the Guise, and by fatal religious controversies which sprung from the Reformation. In England, the vigorous government of the Tudors, though despotic, was not unfavourable to the best interests of the people. Henry VIII and his daughter Elizabeth, were both partial to men of letters; and the long reign of the latter, during which tranquillity was preserved at home, and the nation was respected abroad; was very favourable to the exertions of talent and genius. It was in this golden age of English literature that the "immortal Shakspeare rose :"

Each change of many-coloured life he drew,
Exhausted worlds and then invented new.

By the early appearance of this great dramatic poet, as well as by the excellence and number of his plays, a character was given to the English stage from which it has never since departed. Shakspeare was dead long before Corneille, the father of the French stage had produced a single play; and in the inter-

val between the production of Shakspeare's first dramas and those of Corneille, which was nearly 50 years, Europe had made such rapid strides towards its present state of polished refinement, that a complete change of society and manners had taken place, and the French character was completely formed. Cardinal Richelieu had already accustomed the French to submit implicitly to arbitrary sway, and was desirous to be the dictator of the republic of letters as well as the arbiter of the political state of Europe. In such a state of things as France then exhibited, what original, bold, or unfettered productions of genius could be expected?

The drama's laws the drama's patrons give,
And they who live to please must please to live.

The stage in every country must be the *speculum vitæ*, the mirror of life, both in tragedy and comedy; it "must show the very body of the time, its form and pressure." It is very remarkable that the French, though they are considered to be the gayest, most volatile and most frivolous people in Europe, are yet extremely partial to the greatest exactness and regularity of decorum in all external appearances. They delight in formalities and in endless divisions and sub-divisions of them. It is surprising to see how they are hampered with forms and fashions in every transaction of life. This peculiarity of the French is, perhaps, owing to their having been so long under an arbitrary government, and accustomed to form their manners entirely after

those of a court. A French and English garden or pleasure-ground, might form an apt illustration of the difference between the French and English theatre. If a French gardener, *Le Notre* for example, has to lay out a pleasure-ground, he begins by bringing the soil to a perfect level; he then divides it by a long straight walk, with a double row of clipped trees, through the middle, into two exactly equal parts; on each side, he raises an artificial terrace, and then fills up the space between with quincunxes and avenues, with plots of turf in the form of squares, and parallel groves diversified with basins of water circular or octagonal, and symmetrical beds of flowers, and statues and groups as thick as trees, all corresponding exactly with each other.

No pleasing intricacies intervene,
No artful wildness to perplex the scene ;
Grove nods at grove, each alley has its brother,
And half the platform just reflects the other.

If there should happen to be in the neighbourhood a stupendous mountain, or a majestic river, the view of them is carefully shut out for fear they should interfere with the regular combinations of art. The work is now complete, and the admirer of it is doubly delighted to think it is all art and all French. Such is the character of the *legitimate* French drama, particularly their tragedies; for as comedies must be more or less a representation of living manners, it must of course be more natural. They are all in rhyme, and

in all, nature is too often distorted in order to preserve what they are pleased to call the unities. Boileau, the legislator of the French Parnassus, laughing at the Spanish theatre, and speaking of tragedy says :

Mais nous, que la raison à ses règles engage,
 Nous voulons qu'avec art l'action se ménage :
 Qu'en un lien, qu'en un jour, un seul fait accompli
 Tienne jusqu'à la fin le théâtre rempli.

- Corneille, however, began his theatrical career by translating Spanish plays. But what is most remarkable in the history of French tragedy is that they should call it the *legitimate* drama, and say it is imitated from the Greeks, who were the inventors and perfectors of it. A tragedy of Eschylus, Sophocles, or Euripides, is no more like a tragedy of Corneille, Racine or Voltaire, than the Iliad of Homer is like the Henriade. The Greek tragedy was evidently a *melo-drama*, a species of theatrical exhibition, against which the partisans of the *legitimate* drama declaim so loudly ; it was never divided into acts, nor was the stage ever empty a moment, and there was always a chorus of dancers and singers, who came on occasionally and formed a necessary part of the drama. It was more like a serious opera than a French tragedy. The unity of place was not always observed, and if the scenery remained the same, it was because the stage was in the open air, and on so vast a scale as always to present a pleasing variety. Aristotle, who has treated expressly

of the Greek tragedy, says nothing of the unities as Corneille and the French critics require them. Why then is the French tragedy the *legitimate* drama? Because French manners and French forms would have it so. Such a drama never existed in any other country. There is no reason founded on nature or truth for such a strict observance of the unities; and, even if there were, as the drama is calculated to give pleasure and entertainment, the more that end is obtained the more perfect it is. The most rigid French critics themselves begin, now-a-days, a little to relax on this point, as they find the torrent of opinion in the most civilized parts of Europe, and even in their own country, bears too strongly against them. The imitations of Shakspeare, by the late dramatic author Ducis, met with great success on the French stage; and as the free style of English gardening, as well as the forms of the English constitution seem to be gaining ground every day more and more in France, it is very likely that a more bold and original manner will be adopted by their future dramatic authors. It is observable also that the principal writers of tragedy in France have always confined themselves to the narrow circle of Greek and Roman story; not one subject did they take from the history of modern times or that of their country. Belloy, in his *Siege of Calais*, and Voltaire in some of his latter tragedies, broke through this established custom; and

other authors have followed it up with success. The *Templiers*, by Raynouard, is a fine tragedy; and two new pieces taken from French history, *Louis IX* and the *Sicilian Vespers*, were very successful on the stage. Still, however, an Englishman will find it rather difficult to accustom himself to long declamatory speeches in rhyme, even in the best French tragedies, or delivered by the best actors; especially when there is no variety of scenery, little brilliancy of costume, so little of that bustle and action, to which he has been accustomed on the theatre of his own country. A recent English traveller in France, Scott, who was astonished to see a French audience listening in profound silence to these *legitimate* dramas, gives them great credit for it, and says they are *certainly a dramatic people*. But this may, perhaps, be more easily accounted for from some of the preceding observations on French genius and manners; and if we look at the history of the stage in England and France, if we consider the size of the three great theatres in London, and how constantly they are filled; if we take into account the number of minor theatres in that city, and reflect that there is scarce a provincial town of any note without its theatre, we shall probably be convinced that the English have as keen a relish and as just a taste for dramatic productions as the Parisian enthusiasts of the Theatre Français, or the French in general. The same writer greatly admires

the French theatres because there is no half-price at them ; because they are not frequented by public prostitutes ; and because there is no confusion, noise, nor difficulty in getting out of them. But all this is owing to the established manners of the people, to the despotic forms of the government, and to the class of persons who chiefly frequent the theatres in Paris. No public diversion in France of any kind, not even a wake or a village dance, can take place without the presence of gendarmes ; the prostitutes are all licensed by the police, to whom they pay a monthly tax, and its agents imprison them at pleasure. Yet these Police regulations, though contrary to the genius of the British constitution, are extremely convenient. As carriages draw up, and receive their owners after the performances, and are then obliged to drive off immediately, a short time only being allowed to take up, which entirely prevents confusion, and nothing can be more striking or judicious than the order preserved in this respect ; nor is the unwary spectator in any danger of losing the contents of his pocket from such depredators as infest the environs of our London theatres, and these remarks extend even to the minor places of amusement. Before the opening of the house, the public who happen to be waiting for admission, and the number is sometimes several hundred, are arranged three abreast, and when the doors are thrown open, are successively admitted in rotation without the least

confusion, or pressure. Moreover, the great theatres in Paris partly belong to government, and are all half supported by it; they are not private property as in London; the population is not near so great, nor entirely of the same stamp; Paris is not a commercial town nor a seaport; the lower classes have not so much money to throw away in amusements, and are, therefore, on public rejoicings, indulged, by the government, by admission to the theatres gratis. As to the half-price, it has arisen from the late hour of dinner so long established in London, and only lately adopted in Paris; and, instead of being a sign of the English not being a dramatic people, would rather seem to be a strong proof of the contrary. If their leisure or their purse will not allow them to assist at the entire play, they take as much of it, at least, as they possibly can. The manner of lighting the theatres in France by a lustre, or circle of lamps suspended in the centre; though, perhaps, more advantageous for stage effect, is certainly less lively and brilliant than the English mode of placing chandeliers between the boxes, and is far from showing off the company to so much advantage. But in France the ladies do not dress so much for the theatre. As one of the greatest pleasures of a traveller is to compare what he sees in a foreign land with what he knows of his own, we have thrown out these cursory remarks on the French and English stage, more with a view to excite the observa-

tions and reflections of the intelligent traveller, than to offer them as a satisfactory delineation of such a prolific and interesting subject. A work of this kind is too confined for any thing more than hints and sketches. It may, however, be added without a violation of truth, that the simple mode of announcing the Evening's Entertainment in Paris, totally divested of all adventitious aid, and resting alone on the merit of the play, forms a pleasing and striking contrast to the puffing exertions resorted to by the managers of the London houses. And in Paris the temples of the drama are never allowed to be violated by the presence of horses, elephants, buffoons, or pantomines,—a laudable custom worthy of imitation. At the commencement of the Consular Government, no less than 30 theatres were open to the public; but, about 10 years ago, Buonaparte caused their number to be limited to about 12.

In the French theatres females are not allowed to enter the Pit.

The interests of dramatic authors in France are better secured than in England. They participate, during life, in the profits of their works, in every theatre in the kingdom, and this advantage descends to their heirs for ten years after their decease. The quantum of remuneration at the Royal Theatre is, for a piece of 3 or 5 acts, one 12th of two-thirds of the gross receipt, and one twenty-fourth for a piece in one act.

*Total Receipts of the Theatres in Paris for
1820, compared with those of 1819.*

Académie Royale de Musique	1819	1820
Receipts	615,287	330,992
Balls.....	48,551	25,416
Concerts	21,657	16,554
	fr. 685,495	372,962
Français	820,698	694,244
Opéra Comique	761,728	748,359
Opéra Italien	260,007	346,343
Second Théâtre Français.....	260,158	337,567
Vaudeville.....	511,500	488,751
Gymnase.....		20,519
Variétés.....	505,512	539,072
Gaité	460,297	353,513
Ambigu.....	406,338	374,852
Porte Saint Martin.....	504,235	543,408
Cirque Olympique	295,695	256,949
	5,471,663	5,076,519

**TOTAL RECEIPTS OF THE PUBLIC GARDENS AND
PANORAMAS FOR 1820.**

Garden of Tivoli.....	97,194
Beaujon	90,107
Delta	31,707
Marbeuf	20,146
Panorama of Jerusalem	28,755
Rome and Amsterdam	3,019
	fr. 270,928

The total receipt of the theatres is not more than is usually taken by Covent Garden and Drury Lane alone; and yet they are open only 8 months, and the French theatres all the year round.

A good custom prevails in France of making all the theatres and places of amusement pay a tenth of their receipts to the poor. The theatres in Paris, moreover, are obliged to pay a twentieth towards the support of the great Opera. The part of the poor from the theatres in Paris last year, amounted to 462,080 fr., that of the Opera to 134,203 fr.

Théâtre Français.

[No. 6, rue de Richelieu.]

This theatre, now called *Premier Théâtre Français*, was formerly the only one in Paris where regular tragedies and comedies could be acted, and had the exclusive possession of the plays of Corneille, Racine, Molière, Voltaire, and the other principal dramatic authors. This being found a great bar to the progress of the dramatic art, the theatre of the Odeon, near the Luxembourg, lately rebuilt, has received the title of *Second Théâtre Français*, and has the right of acting any play whatever, provided its author be dead. It was not till 1799 that the *Théâtre Français* was fixed on the spot it now occupies; and it must be confessed that the French have been rather deficient in providing a suitable theatre for their favourite drama. This theatre is a dependence of the Palais-Royal, and the property of the Duke of Orleans; it was begun in 1787, after the designs of Louis, and opened to the public in 1790, under the name of *Théâtre du*

Palais-Royal. This edifice has 156 feet in length, by 105 in breadth, and its total height to the summit of the terrace is 100 feet. It is surrounded by a covered gallery, partly obstructed with shops, and from which three entrances lead into the vestibule. The principal front, to the rue de Richelieu, presents a peristyle of 11 intercolumniations formed by pillars of the Doric order; another front, partly facing the rue de Montpensier and partly attached to the Palais-Royal, displays a range of arcades resting upon square pillars, and continued round the building, thus forming the covered gallery. On both fronts is a range of Corinthian pilasters, with an entablature pierced by small windows; this mass is loaded with an attic, two other storeys, and an immense roof, terminated by a terrace. The vestibule is of an elliptic form, and the ceiling, which rests upon three rows of fluted Doric columns placed concentrically, is adorned with sculpture. In the vestibule is a statue in marble of Voltaire, seated, after the model of that in bronze in the Royal Library. A communication is formed between the vestibule and the lobbies by four staircases. In the saloon, which is merely a passage, is a bust of the King, by M. Romagnesi, and those of the principal French dramatic writers.

The original decoration of the interior of this theatre was in a very bad taste, and that substituted for it a few years ago, by Moreau, gave it more the appearance of a church than a theatre, whilst the view from the boxes was

obstructed by heavy columns painted to imitate marble. It has recently undergone a complete alteration and embellishment, under the direction of M. Fontaine. The form of the house is elliptic and the ceiling represents the interior of an elliptic dome pierced with lunettes, which serve for latticed boxes. The arch of the proscenium is remarkably light, neat, and elegant; the curtain, representing crimson velvet adorned with gold fringe and tassels, is painted in the highest style. The king's box is hung with crimson velvet fringed with gold and surmounted by the Royal arms. The first and second tiers of boxes are supported by light pillars of gilt iron, but at the fourth tier, which is in retreat, a range of Doric columns supporting the ceiling destroys the harmony of the ordonnance. The ground of the ceiling and the lining of the boxes are rose-colour, which forms a most disagreeable association with the crimson velvet which covers the rails and adorns other parts of the house. The fronts of the boxes are ornamented with much taste. The stage is in front 38-feet wide; the back is a square of 69 feet. It is very surprising that, although all the finest French tragedies are taken from Greek and Roman history, it is only since the revolution that the dress of the actors has resembled the costume of the ancients. Talma, who resided a long time in England, was the first who ever appeared in the Roman *toga*. This justly-admired tragic actor, and pride of the French stage, may be

truly designated an unique in the power of attracting, and rivetting the attention of an audience: and, like many other great actors in various eras of the stage, he has the merit of having introduced several improvements. The classical exactness with which costumes are now adhered to in tragedy, may be said to owe its success, if not its origin, to his superior taste. While contemplating Talma's exquisite performances, the shafts of criticism fall powerless to the ground; in his principal characters he receives great assistance from the admirable actress, Mlle. Duchesnois. The Greeks and Romans appear to have carried the art of declamation to the highest pitch of perfection, and the *legitimate* French dramatists imitate them in that respect. The French, being a social people, and possessing a lively sense of ridicule, excel in comedy; and this is very apparent to the English spectators, who will find an approach to nature in all the various delineations of characters by French actors. Nature is the unvarying deity of the comic muse, and the votaries of the histrionic art, in this capital, by closely copying her directions, are certainly not only preferable to the affectation of London performers, but surpass them in ease and elegance of manners. This superiority, however, only attaches to elegant comedy; for, in the lower species, the French actors are not generally equal to the English, though they are reer from buffoonery, and an exaggerated

distortion of characters on the stage. And here we cannot avoid paying a small tribute to the ever-youthful Ninon of the age, Mademoiselle Mars, who continues the captivating magnet of attraction, and the grace and ornament of the stage. The whole list of performers is generally very respectable; at the same time, it is commonly allowed, that from the uniform sameness of French manners there is less originality and variety in their comic characters than in those of other nations. This theatre is placed under the orders of the Duke de Duras, first gentleman of the king's chamber. The actors form a society with joint interests, under the superintendence of the government.

The principal tragic performers are MM. Talma, Lafon, Mesd. Duchesnois, Volnais and Paradol. In comedy, Damas, Baptiste aîné, Baptiste cadet, Michelot, Monrose, Thenard, Cartigny, and Mesdames Mars, Leverd, Bourgoin, Contat, Dupuis, Dupont and Hervey.

Prices of admission :

	fr. s.		fr. s.
First boxes.....	6 12	Third boxes.....	3 6
Orchestra	6 12	Lesser boxes.....	3 9
Balcony	6 12	Pit	2 4
Second boxes.....	4 40	Second gallery	1 16
First gallery.....	4 40		

The doors are opened at six, and the performance begins at seven.

French Opera,

[Rue Lepelletier, near the Boulevard.]

The Opera in Paris bears the singular name of the *Académie Royale de Musique*. It obtained this name soon after its introduction into France, in the reign of Louis XIV., from the circumstance of the exclusive privilege having been granted to Lulli, master of the king's band, to establish at Paris a royal academy of music, where operas were to be performed. The opera, invented in Italy, was called originally *Opera per la Musica*, a work to be put into music; but foreigners calling it merely Opera, that name has since prevailed. It was a Cardinal and an Abbé who first introduced this elegant amusement into France; the masked balls were invented by another Cardinal, the infamous Dubois, minister to the Regent, Duke of Orleans, in order that his master might be amused without the etiquette of the court. To please Queen Anne of Austria, Cardinal Mazarin introduced the opera into France, about the year 1646. The first French operas were composed by the Abbé Perrin and set to music by Lambert. To these two men of genius succeeded Lulli and Quinault; after whom Rameau presided in the temple of the muses till the German and Italian compositions, introduced by Gluck and Piccini, obtained that ascendancy which they still continue to maintain. After passing through the hands of several managers, some of whom suffered considerable losses, and others were entirely ruined, this academy was adopted by the government

under Louis XV. and now costs annually about 25,000*l.* sterling, although its general receipts do not fall short of that sum.

The first operas were represented at the Petit Bourbon, near the Louvre, by performers brought from Italy by Cardinal Mazarin. Upon letters patent being granted to Lulli, in 1672, the Academy was established in rue de Vaugirard, but upon the death of Molière, in the following year, Louis XIV. gave his theatre to Lulli. This theatre was situated in the Palais Royal, and was built by Cardinal Richelieu. It was burnt down in 1763, and the opera was then removed to the Tuileries. In 1776, it returned to the Palais Royal, a new theatre having been erected, which was destroyed by fire in 1781. The theatre de la Porte St. Martin was built in less than a month, for the reception of the opera, and the first representation was exhibited there on the 27th of October in the same year. In 1794, the government bought of Montansier the theatre facing the Bibliothèque Royale, in rue de Richelieu, to which the opera was transferred, and here it remained until February 13th, 1820, on the night of which H. R. H. the Duke of Berry was assassinated at the door of the house*. The theatre was then closed, and

* The late Opera-House, in rue de Richelieu, was built after designs of Louis, the architect, but is not remarkable for its architectural beauty. It is completely detached from every other building, being surrounded by four streets. The principal front presents a range of eleven arcades, above which is the saloon (*le foyer*). This edifice was 40 feet in diameter, and would contain nearly 3,000 spectators. Behind the pit was a row of

the performances were removed to the Theatre Favart†, place des Italiens, where the company continued to perform till their new house was completed. The present, which is considered as only a temporary opera house, is situated in one of the finest quarters of Paris, and communicates with three streets: that of Lepelletier, for carriages; of Pinon, for fiacres; and of Grange Bateliere, for persons on foot; nevertheless, the latter are admitted at both the other entrances. It was erected in the space of a year by M. Debret, architect, assisted by MM. Guerchy and Grignon, and was opened in the summer of 1821. The principal front resembles the cathedral of Sienna, one of the chefs-d'œuvre of Palladio, and presents an imposing appearance. The entrance is formed of

latticed boxes (*baignoires*), above which were three tiers of boxes, with a fourth under the cornice, and a fifth under the cieling; the stage was 72 feet square, the front of it was 40 feet in width. This structure is now pulling down.

† The Theatre Favart, which is now unoccupied, was erected in 1782, after the plan of Heurtier. A portico, supported by six columns of the Ionic order, is the principal ornament of the façade. The columns are of grand proportions, and the front, although rather heavy, is nevertheless commanding. It was originally the theatre of the Italian opera, and for some time was engaged by the celebrated Madame Catalani. After the conflagration of the Odeon, it was occupied by the company from that theatre while their new house was building. It was in contemplation to enlarge the stage and fit up this theatre for the Opera, but the expense being found too heavy, the project was abandoned. It was then resolved to construct as quickly as possible a temporary building for the Opera until a larger and more durable edifice could be erected.

a double vestibule, the first and largest portion of which opens upon the street by seven arcades, with double glazed doors. At each end a wing projects, and between these wings, from the top of the arcades, proceeds a light awning supported by cast-iron pillars, beneath which the carriages set down. Above the first arcades is a second range of nine, which form the windows of the saloon; between the windows are pillars of the Doric order, surmounted by statues of the Muses, but there being only room for eight, the ninth has been omitted. The elevation of the front is 70 feet. The saloon, which is brilliantly fitted-up with mirrors and lustres, is 186 feet in length, extending the whole length of the building. The first or exterior vestibule, called *vestibule de l'attente*, including the wings, has the same length, and is 25 feet wide. This leads to the second vestibule, called *vestibule d'échange*, because here the tickets are procured. Upon each side of the latter is a staircase, 12 feet in width, leading to the first row of boxes, and the saloon. From the lobby two other staircases lead to the pit, the *baignaires*, and the orchestra. Between the latter and the lobbies of the stage boxes are two large staircases, which lead to the top of the building. At the conclusion of the representation, the communications between the several staircases are closed by iron gates, in order to prevent confusion; and so numerous are the outlets, that the house may be entirely cleared in the space of five minutes. The interior of the present structure is fitted up precisely the

same as that of the former, for the sake of using the old materials. It contains four rows of boxes, supported by Corinthian pillars, which, with the cornices and other ornaments, are painted deep blue, and enriched with gilding. The house is 66 feet from side to side, and the stage 42 feet in width by 82 in depth. Beneath the stage is an open space 32 feet deep, for the play of machinery; the wall between the house and the stage rises above the roof. In case of fire it can be entirely closed by a sheet of iron tissue, and ventilators can be opened to carry the flames in any direction. There are also reservoirs of water under the roof. The various parts of the house are aired by flues, and the improvement of lighting it with gas, instead of oil, produces a very brilliant and pleasing effect. The Opera, in this country, being under the direction of the Government, is conducted on the most liberal and splendid scale, less regard being paid to its expense than to its perfection; and, in means of support, it enjoys a decided advantage, since all the other theatres and public places of amusement, as we have already stated, contribute to maintain this splendour by a tax on their gross receipts.

Here the wondering spectator is led by turns to Olympus and Tartarus, to the dwellings of mortals and the palaces of fairies. The singing at the French Opera has never been admired, and the dancing is considered to have greatly degenerated. *Pirouettes* and *entre chats*, capers, and astonishing feats of agility, are all the fashion, and are much more admired than the graceful expression of natural motion. It was

said long ago of some famous female dancer at the Opera, *chaque pas est un sentiment*; but nobody would think of applying the expression to any modern figurante of the opera at Paris.

The scenes are extremely well painted, and the machinery moves in the most active manner. The method of lighting the stage also, is far superior to the London mode. The principal actors are Nourrit, Dérivis, Lays, Lecomte, and Mesdames Armand, Branchu Albert and Grassari.—Dancers: Albert, Paul, Ferdinand, Anatole, Montjoie; Mesd. Bigottini, Fanny Bias, Anatole, Noblet and Brocard. Performances on Mondays, Wednesdays and Fridays, and sometimes on Sundays.

Prices of admission.

Balcony	10	0	Second boxes, sides.	6	0
First boxes.....	7	10	Third boxes, front..	6	0
Second boxes, front			Third boxes, sides..	4	0
and near the theatre	7	10	Fourth and 5th boxes,		
Amphitheatre.....	7	10	front	3	12
Orchestra.....	7	10	Pit.....	3	12
Baignoires.....	6	0			

Doors open at 6, and begins at 7.

Théâtre Louvois (Italian Opera),

[Rue Louvois.]

This very small, but pretty theatre, is now the scene of the Italian Opera, *seria e buffa*. It is sufficiently large for the limited degree of taste existing in France for this species of amusement; as before the closing of the Italian Opera, at the theatre Favart, it was but thinly attended, even when aided by the

powerful syren Catalani. This theatre is now annexed to the administration of the Grand French Opera, and is supported by government. The Italian company are in the habit of engaging only for a year, and the performers are recruited annually either in Italy, or from other parts of Europe. When Italians are scarce they manage to make a few; which operation is performed by adding simply an *a*, an *e*, or an *o*, to the end of a performer's name. The present company is, perhaps, the first in Europe, which (as we took occasion to observe in another place), may be accounted for by the government assuming the management, and being more munificent in the expenditure, than private individuals could afford to be. The performances are on Tuesdays, Thursdays and Saturdays.

The principal performers are MM. Barilli, Bordogni, Debegnig, Pellegrini, Garcia, etc. Mesdames Mainvielle Fodor, Cinti, Garcia, Ronzi Debegnig.

Prices of admission.

Balcony of 1st boxes .	7	10	First gallery.....	4	0
Orchestra, 1st and 2d boxes, front.....	6	0	Third boxes, 2d gallery, and 3d Balcony.	3	0
Second boxes, Ground floor boxes, and Balcony of 2d boxes...	5	0	Pit and 3d gallery....	2	5
			Amphitheatre.....	1	10

Doors open at 7, and begins at 8.

Theatre of the Odeon, or Second French Theatre,

[Near the Luxembourg.]

This theatre was occupied from 1782 till

1799, by the actors of the *Théâtre Français*. It was burnt down in that year, and rebuilt on its ancient foundations by Chalgrin, in 1807. A company of actors was established in it about this time, and until the *théâtre Favart* was engaged by Mad. Catalani, three times every week the Italian Opera was performed in it, to the neglect of the drama, and from the miserable acting, and its remote situation on the South side of the river, it had generally to number

“ A beggarly account of empty boxes;” for whether the compositions of different authors were not done justice to, or that very few presented themselves, certain it is this theatre was almost entirely neglected. The admirers of the drama had long wished for the establishment of a second French theatre, which, while it filled, would prove, it was conceived, a source of emulation both to actors and authors. But a public calamity was necessary to induce the government to adopt this measure. On the 20th of March, 1818, the theatre of the Odeon was destroyed a second time by fire; but its reconstruction was immediately begun, and it was annexed, by virtue of a royal *ordonnance*, to the *Théâtre Français*, with a power to the actors of performing all the tragedies, comedies and dramas in the repertory of that theatre. The construction of the interior was confided to MM. Baraquerg and Prevost, who have decorated it with taste and magnificence, and at the same time have taken precautions

to preserve it for the future from the ravages of fire. Nothing can be richer than its decoration glittering on every side with gilding and painting, though, upon the whole, far too gaudy in its ornaments, particularly the royal box. The ceiling was painted by Daguerre; and represents the signs of the Zodiac and the divinities which preside over the 12 months of the year. On the curtain is a very picturesque view; and there is also a curtain of sheet iron to separate the stage from the rest of the theatre in case of the least appearance of fire. This theatre is brilliantly lighted with gas, the saloon is superb and there are 8 doors in order to allow the crowd to get out in a few minutes without the least danger; an advantage which is worthy of imitation by all the other theatres. The new company at this theatre begins already to rival the old *théâtre Français*, especially in tragic performances. As the fire did not damage the exterior of this theatre, it was left as originally erected by De Wailly and Peyre, in 1780; and it does them great honour. The Odeon, properly speaking, is the only theatre worthy of the name in Paris, the only one which presents the aspect of a real public building. This edifice is perfectly insulated; it is decorated, on the principal front, with a portico of 8 doric columns, the entablature of which goes all round the four sides. On the ground floor are 46 arcades, and as many windows on the first floor. The lines with which the stones are pointed from top to bottom, form the only decoration of all the

sides. On each side of the principal front is an arch, the upper part of which is a terrace. Three public galleries are connected with the peristyle and go all round the building. This theatre is under the orders of the Minister of the *Maison du Roi*, and the actors are united in a society under a director.

The principal performers are, David, Victor, Joanny, Eric-Bernard, Lafargue; Mlles. Petit-Guerin, Millen, Delia, Fleury, etc.

Prices of admission.

Stage boxes, 1st and 2nd row.....	6	0	Stage boxes, 3d row.	4	0
First balcony.....	6	0	First gallery.....	4	0
First latticed boxes..	6	0	Open boxes, 2d row.	3	0
First row boxes.....	5	0	Boxes 3d and 4th row	2	0
Pit boxes.....	5	0	Second gallery.....	2	0
Second latticed boxes	5	0	Pit.....	1	13
Orchestra.....	5	0	Amphitheatre.....	1	5

Doors open at 6, and begins at 7.

Théâtre Feydeau, or Opéra Comique.

This theatre, which was built by Legrand and Molinos, in 1791, bears the name of the street where it is situated. The houses with which this theatre is surrounded on three sides scarcely allow the façade to be seen : it presents itself obliquely on a circular plan. It was erected in haste, and in the midst of insurmountable difficulties. In the impossibility of giving the exterior that insulation,

without which a theatre never has a fine effect, the architects gave all their attention to the interior as far as the localities would permit. They had to erect, on a confined spot of ground, a spacious room, and to render it sonorous; for this purpose, the boxes were arranged in an amphitheatre, a parabolic form was given to the ceiling, which was covered with chosen wood put together with the same care as in a musical instrument; the orchestra was also vaulted parabolically below the floor so as to send back harmoniously the softest accompaniments, and the most delicate solos. Musicians allow that these precautions were not taken in vain, and the theatre has acquired the reputation of being very favourable to music. It is capable of containing 2,200 spectators; its diameter is about 60 feet. The amphitheatre is decorated with two rows of columns above each other in front of the boxes; they join on to the front of the stage, which is formed by an arch that rests on a group of four columns on each side. The three arches opened in the sub-basement exteriorly are very convenient for those who frequent the theatre; above, 6 cariatides, in a good style, forming an accompaniment to 7 arcades, compose the decoration of the first story. In this temple of the lighter muses, though the best vocal strains are constantly heard, we do not behold the pomp of the great Opera, but truer pictures of nature and life. The performances are generally very entertaining.

The chief performers are MM. Martin, Ponchard, Paul, Huet, Lemonnier; Mesd. Lemonnier, Duret, Gavaudan, Boulanger, More and Palar.

Prices of admission.

First boxes.....	6	12	Third boxes.....	3	6
Boxes, ground floor...	6	12	Second gallery and 4th		
First boxes with lattice	6	12	boxes.....	2	15
Orchestra and balcony	6	12	Pit.....	2	4
First gallery.....	4	8	Third gallery.....	1	15
Second boxes.....	4	8			

Doors open at 6, and begins at 7.

Théâtre des Variétés,

[Boulevard Montmartre.]

The skilful manner in which this little edifice is disposed, proves that an able artist can conquer all difficulties. Nothing could be more unpromising and more irregular than this spot; notwithstanding Cellerier and Alavoine, the architects, managed to make the most of it in the cleverest manner. A theatre was wanted merely for popular and burlesque pieces; and though something very plain would have done, this is the prettiest in Paris. The entrance is pleasing and commodious; it presents a large vestibule neatly adorned, at the extremity of which are two flights of stairs which lead to the first boxes and to the saloon (*le foyer*). This room answers to the vestibule; it is adorned with columns and busts, and is terminated by a balcony which looks on the boulevard. The interior of the

theatre is well contrived, and the paintings and decorations are well distributed. The exterior façade has two tetrastyle stories. The columns on the ground-floor are Doric, those on the first story Ionic; above is a pediment, and behind an elevation which crowns the whole. No other accessory construction embarrasses this simple, light and theatrical decoration. This little building was the fruit of much experience and consummate talent. It was built in 1807. The irregularity of the ground, on which this theatre stands, has completely disappeared; but a great inconvenience remains, which is that it is obstructed on every side by private houses. This theatre is entirely devoted to broad farces, puns and jokes. A person who wishes to be amused at this play, says a French author, should leave his reason and taste at the door. Notwithstanding the resort of the cyprian corps to this theatre, spectators are never annoyed or intruded on by their presence.

The chief performers are the famous Brunet, Tiercelin, Lepeintre, Odry, Vernet, Bosquier-Gavaudan; Mesd. Pauline, Aldegonde, Cuizot and Flore.

Prices of admission.

First boxes	3	10	Third boxes, sides...	2	0
Orchestra and balcony	3	10	Amphitheatre of the		
Boxes, ground floor ..	3	10	3d boxes.....	1	13
Second boxes, front..	3	10	Fourth boxes and gal-		
Stage boxes.....	3	10	lery	1	5
Second boxes, sides...	2	8	Pit.....	1	13

Doors open at half-past 5, and begins at 6.

Théâtre du Vaudeville,

[Rue de Chartres, near the Palais Royal.]

Olivier Basselin, a fuller, near *Vire*, in Normandy, who lived in the beginning of the 15th century, used to compose and sing humorous songs as he stretched out his cloth in the *vauz* or *vallies* on the banks of the river *Vire*. These songs became popular, and being first called *Vaux-de-Vire*, afterwards assumed the name of *Vaudeville*. This little theatre, founded in 1791, by some joyous sons of Momus, is destined for little comedies, interspersed with songs set to popular tunes. Any ridiculous novelty is laid hold of, and more serious dramatic performances are sometimes parodied. Gaiety and pun are the order of the day. The authors who write for this theatre have a monthly dinner, when they draw from an urn, a subject for composition; the best of these pieces are afterwards formed into a yearly publication, under the title of *Caveau Moderne*.

The principal actors are, MM. Philippe, Isambert and Edouard; Mesd. Minette, Lucie, Victorine, Pauline-Geoffroy, etc.

Prices of admission.

Stage boxes, 1st row	5	0	Second boxes	3	0
First boxes, balcony			Third boxes	2	5
and stage boxes, 2d			Amphitheatre of third		
row	4	0	boxes	2	0
Boxes, ground floor,			Pit and 4th boxes . . .	1	13
gallery and orchestra	3	10	Paradis	1	5

Doors open at 6, and begins at 7.

Gymnase Dramatique,

[Boulevard Bonne Nouvelle.]

This very pretty little theatre, which was opened at the end of the year 1820, has an elegant front of the Corinthian and Ionic orders; having each six columns and four pilastres. The inside is particularly neat, the style of the ornaments chaste, and the paintings well executed. The prevailing colours in the ornamental department are white and light blue, on which gilding is introduced with the happiest effect. The centre lustre is much admired. The name of the architect is M. Rougevin. Vaudevilles and comedies are performed.

The principal performers are MM. Perlet, Bernard, Leon and Moreau; Mesd. Perrin, Anais, Fitzelier, etc.

Prices of admission.

Balcony and stage boxes.....	5	0	and ground floor...	3	10
First boxes.....	4	0	Second boxes.....	2	10
Orchestra, 1st gallery			Second gallery.....	2	5
			Pit.....	1	15

Doors open at 6, and begins at 7.

Théâtre de la Porte St. Martin.

[Boulevard St. Martin.]

The opera-house having been burnt, in 1781, this edifice was planned, built and decorated by Lenoir in 75 days. It is all of wood, and from its size and circular form is very commodious. Here the great Opera was performed till it was transported to the rue de

Richelieu, in 1794. It was afterwards occupied by actors of pantomimes; the last company of which obtained permission to act melodramas *à grand spectacle*; now very popular in Paris. But the best speculation they made was to take advantage of a dispute which existed between Potier, the famous farcical actor, and the managers of the *théâtre des Variétés*; they succeeded in getting him, and their theatre is now one of the most renowned on the boulevards.*

Principal actors.—Potier, Philippe, Dufrêne, Pierson, Emile, Perrin; Mesd. Jenny Vertpré, Mariani, Pierson, etc.

Prices of admission.

Stage boxes, ground floor, 1st and 2d row	4	o	Orchestra.....	3	o
Lattice boxes, 1st and 2d row.....	4	o	Ground boxes and galleries, 1st and 2d row	2	10
Balcony, 1st row.....	4	o	Boxes, 2d row.....	2	10
First boxes, front....	4	o	Boxes, ceintre.....	1	18
Balcony, 2d row.....	3	o	Pit and 1st amphitheatre.....	1	10
Side boxes, 1st and 2d row.....	3	o	Third boxes.....	1	5
			Amphitheatre.....	o	13

Doors open at 5, and begins at 6.

Théâtre de l'Ambigu Comique,

[Boulevard du Temple.]

This theatre was built by Cellier, in 1772. The interior is of a light and graceful archi-

* This theatre, which was only intended to be temporary, has now lasted near 40 years. The facade to the boulevard 96 feet long by 54 in height, without the attic, which is 12 feet, is elegantly decorated by 8 cari- atides, which accompany the 3 entrances; and Ionic columns complete that correspond with them, support 3 large arcades, above which is a low-relief, by Bocquet.

ture in the Arabesque style ; the façade, of a different construction, presents an Ionic ordonnance, enriched with several low-reliefs. *Ambigu*, means a medley, properly a banquet, where meats and fruits are served up together. Melodramas, vaudevilles, and dancing, and other short pieces, are alternately performed here.

The principal performers are MM. Frénoy, Stockleit, Klein ; Mad. Levesque, Eléonore.

Prices of admission.

Stage boxes	3	12	Pit and amphitheatre. 1	5
First boxes.....	2	8	Amphitheatre and 2nd	
Gallery.....	2	0	boxes.....	0 18
Second boxes and pour-			Third boxes.....	0 12
tour	1	16		

Doors open at 5, and begins at half-past 5.

Théâtre de la Gaïeté.

[No. 70, Boulevard du Temple.]

This theatre, which is neatly ornamented, has no external decoration.

These two last theatres, which may be placed in the same rank with regard to their respective pretensions, were the cradles of the melodrama in Paris. They are constantly crowded, though that of the *Porte St. Martin*, and the *Olympic Circus*, in the neighbourhood, have invaded their domain and perform melodramas likewise, with varied and interesting scenery ; while the *Théâtre Français*, the scene of the *legitimate* dramas, which, till very lately, was the only one where the master-pieces of the French dramatic authors could be acted, is deserted by this *dramatic people* two-thirds

of the year. The principal performers are MM. Marty, Duménis, Victor, etc.; Mesd. Bourgeois, Millot, Adolphe, Dupuis, etc.

Prices of admission.

Stage boxes and lattice		Second gallery, front.	1 10
boxes, front.....	3 12	Pit.....	1 5
First, 2d and ground		Second gallery, sides..	0 18
boxes, front.....	2 8	Third amphitheatre...	0 12
Orchestra and 1st gal.	1 16		

Doors open at 5, and begins at half-past 5.

Panorama Dramatique,

[Boulevard du Temple.]

For the representation of Vaudevilles and melodramas. This new theatre, which has only just been opened, is under the direction of M. Allaux. Its front on the boulevard is in a monumental style, composed of an elliptical triumphal arch, supported by Corinthian pillars, between which are two Colossal statues, representing Melpomene and Thalia; the whole surmounted by the arms of France. The interior, though not large, is compact, very neatly ornamented, and can contain from 14 to 15 hundred persons. The architects are Vincent and Chatelain.

Prices of admission.

Stage boxes.....	3 12	Side boxes, 2d row..	1 16
Front boxes.....	3 12	Pourtour.....	1 10
Side boxes, 1st row..	2 8	Second gallery.....	1 10
Baignoires.	2 8	Pit.....	1 5
Front boxes, 2d row..	2 8	First amphitheatre...	0 18
First gallery.....	2 0	Second amphitheatre.	0 12
Orchestra.....	1 16		

Doors open at 5, and begins at 6.

Cirque Olympique,

[Rue du faubourg du Temple.]

In this theatre the Franconis exhibit grand equestrian pantomimes, and even melodramas, in which the horses take the most interesting parts. The equestrian performances in this theatre, in the style of Astley's, are truly surprising, and prove particularly interesting; the melodramas are got up in a style of splendour, which nothing can surpass. This theatre is well attended. During 5 months of the summer season this theatre is closed: the Franconis making a tour in the provinces.

Prices of admission.

Stage boxes.....	4	0	Second gallery.....	2	0
Lattice boxes, front..	4	0	Third gallery.....	1	10
Ground floor boxes..	3	0	Pit.....	1	5
First gallery.....	2	10	Amphitheatre.....	0	18

Doors open at 5, and begins at 6. .

Théâtre de M. Comte,

[No. 55, rue de Grenelle St. Honoré, Hôtel des Fermes.]

One evening ought to be spent here, to see the tricks with cards, rings, etc., and some other curious scenes, highly amusing, such as little vaudevilles, and extraordinary performances of a wonderful tendency. M. Comte is also the best ventriloquist in existence, and he conducts his voice so well that the deception is complete, and his little theatre is, therefore, generally filled. It is open every day, Fridays excepted, at 7. Admission, 5, 3, 2, and 1 fr. 10 sous. He had the honour of exhibiting before the Emperors when they were in Paris.

Théâtre Pittoresque et Mécanique de Pierre,

[Galerie Montesquieu, near the Palais Royal.]

The various scenery of nature is here represented, with astonishing truth, in all its grandeur and diversity; at one time it is a stormy sea; at another the rising sun, gilding the mountains and plains; or an animated view of a public square in a city, or an enchanting prospect of a fertile valley. The inventor is no more, but his successors still keep up the public admiration and vary their exhibitions every month, and an agreeable evening may be spent here. Begins every evening at half-past 7. Prices, 3 fr., 1 fr. 16s. and 1 fr. 4 sous.

Spectacle des Acrobates,

[Boulevard du Temple.]

An amusement, the name of which is derived from the Greek, and signifies to walk on the point of one's toes. Mad. Saqui, who astonished the good folks in London, dances on the tight rope here, which with the other performances, serves to gratify the visitor.

Admission from 1 fr. 10 sous to 4 sous.

Théâtre des Funambules,

[Boulevard du Temple.]

From the Latin *funis*, a rope; and *ambulo*, to walk. Here pantomimes, resembling Ita-

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lian performances in England, but very inferior, are to be seen, as well as rope dancing.

Admission from 10 to 4 sous.

*Café de la Paix, Café des Variétés,
Café Borel and Café des Aveugles,*

[All in the Palais Royal.]

Here, while the visitor regales himself with a slight refreshment, he will be entertained with little vaudevilles, rope-dancing or music. It is well attended by the description of people, for whose gratification, it is intended, and the *traveller* will do right to call in.

Ombres Chinoises de Séraphin,

[No. 151, Palais Royal.]

A sort of phantasmagoria and puppet show, which attracts from the singularity of its character, and is not calculated to produce regret at having engaged a visitor's idle hour. There are two representations on Sundays, and one on other evenings at 7, to the great delight of maids and children, who do not fail to attend in crowds. Admittance 15, 12 and 6 sous.

Théâtre de la Victoire,

[Boulevard du Temple.]

The ever droll Bobèche daily attracts to this spot the multitude always prepared beforehand to laugh at his extravagances. A few sous procure admittance.

Théâtre du Mont Parnasse,

[Without the Barrière du Maine.]

At this small Theatre, situated in the midst of wine-shops, without Paris, and in the vicinity of the cemetery du Mont Rouge, are performed vaudevilles and secondary comedies every evening, at six o'clock, except on Sundays, when there are two representations; one at half-past four o'clock, and another at seven. The manager is M. Seveste, formerly a comedian. Admittance from 6 sous. to 1fr. 4s.

Spectacle Forain du Luxembourg,

[Rue de Fleurus, near the Garden of the Luxembourg.]

Comic pieces, pantomimes, and rope dancing, compose the amusements of this small theatre. On Sundays and Mondays there are two performances. Admittance from 6 sous. to 1fr. 4s.

Théâtre des Marionnettes,

[Boulevard du Temple.]

A species of puppet show, suited to amuse the lower ranks and children. It consists of mock parade, and gorgeous imitations.

Spectacle du Monde en Miniature,

[Boulevard du Temple.]

Those who have seen *Pierre's* style, will recognise it here.

Alpanorama, or Exhibition of Objects in Relief,

[No. 55. Galerie de Pierre, Palais Royal.]

Where may be seen the passage of the Alps, and the Lake of Geneva, with its beautiful scenery.

Plans in relief produce nearly the same lasting impression of the face of a country, as though it had been visited. Geneva at one end of the lake; Voltaire's villa at Ferney; Gibbon's at Lausanne, and Necker's at Copet, excite a desire to behold the borders of the beautiful lake.

A very pretty object here is a model, on a large scale, of Voltaire's house and gardens; and of the inside of his bed room.—Admittance 2 francs.

Panstereorama,

[No. 43, without the Barrière du Roule.]

Here may be seen, every day, plans in relief of all the principal cities of Europe.

Cosmorama,[No. 231, *Galerie vitrée*, of the Palais Royal.]

This exhibition presents, in a dark room, 8 or 10 views of the most remarkable edifices in the world. The views are varied every month. Open from 5 to 11. Admittance 30 sous.

Panoramas.

In the *Passage des Panoramas*, are those of Rome, Naples, and Amsterdam; and on the *Boulevard des Capucines*, that of Athens. They are from the pencil of Prevost, who has acquired a high reputation in this style of painting. Admittance 2 francs.

Salon Cosmographique,

[Passage des Panoramas.]

A description of Panorama in relief. Here are seen views of Babylon, St. Helena, etc.—Admittance 30 sous.

Combat des Animaux (Bull-Baiting),

[Barrière du Combat.]

This exhibition, which is only held on Sundays and festivals, is consecrated to the genius of vulgarity, whose disciples preside at the ceremonies, in the shape of Butchers, Draymen, etc. There is not the least resemblance between this amusement and the bull-baitings of Spain. The exhibition consists of an inclosure, around which there is a gallery,

and under that again are dens of wild and ferocious beasts, together with a kennel full of dogs of various sorts, who are always ready to accept a challenge, through the medium of their master, from a visiting canine brother. Occasionally, we are forced to add, gentlemen disgrace themselves by attending these sports. Wolves, bulls, and bears, the latter with their teeth filed down, are made to encounter trained dogs; but the latter seldom kill their opponents, as amusement, not destruction, instigate the combats. The bulls have their horns sawed off. There are also fire-works exhibited, in which is to be seen a bull-dog raised to a considerable height by a rope, which he holds between his teeth, regardless of the flames which surround him. The seats are composed of bare boards.—Admittance 15 sous and upwards.

*Panorama de l'Univers, Spectacle
Géographique,*

[Boulevard du Temple.]

Admittance from 6 to 2 sous.

Jeux de Paume (Tennis Courts).

There are several buildings appropriated to these exercises, as they are favourite resorts of the Parisians. Among them we notice those on the Boulevard du Temple, rue Mazarine, rue Grenelle St. Honoré, rue des Ecoiffes and rue Beaurepaire.

Académies d'Armes (Fencing-Schools.)

A distinguished professor of this manly art is M. Coulon. No. 359, rue St. Honoré. M. Lebrun, No. 21, rue Poissonnière, is also celebrated.

Concerts.

There are generally a number of these in all seasons, particularly in winter, which may be found, as announced from time to time, in the public papers.

Wax-work,

[Boulevard du Temple.]

Those who admire such exhibitions may be amply gratified here, without the danger of a kick from Mother Shipton.

Exhibition of Paintings,

[No. 7, rue du Coq, St. Honoré.]

Here are to be seen gratis, every day, from 11 till 4, some very valuable paintings, and other curiosities, which are for sale, and deserving inspection.

Gratuitous exhibition of objects, of arts and manufactures, and some paintings, also for sale, Boulevard des Italiens, near rue de Grammont.

Gaming-Houses.

(See Palais Royal.)

La Morgue.

The building so called, situated on the Quai du Marché Neuf, near the river, is a place of deposit for unknown dead, found in the streets, public roads, or waters, in the department of the Seine. They are exposed there for three days, in a well lighted room on black boards; their clothes hang next to them as an additional means for the public to ascertain who they are, and to restore them to their relations. If not claimed, they are buried at the public expense in a burial place for poor people; and the undertakers-general of Paris are bound to furnish a coffin and a shroud.

It is by no means creditable to observe women and children of all ages, contemplating the sad remains of mortality placed here for inspection. Its situation in the centre of a market is equally revolting.

Lotteries.

Before the revolution there was but one: the *Loterie de Paris*. Bonaparte established four others, each of which is drawn 3 times a month.—viz. Strasbourg, Lyons, Lille and Bordeaux. The French Lotteries are conducted on a much fairer principle than those

in England:—each lottery consists of 90 numbers, of which only 5 nominally, and in reality but 4, are entitled to prizes. The system is simply this. Suppose you gain an *extrait*, which is when only one of the numbers you may have chosen comes up a prize, you gain 15 times what you may have placed. If 2 numbers come up, that is, an *ambe*, 270 times what you stake. If three should also be prizes, your gains amount to 5,500 times what you have placed in the compartment appropriated to the *terne*. And should you have the extraordinary (but by no means unexampled) good fortune to have your four numbers drawn prizes, you gain 75,000 times the sum you placed on the *Quaterne*. The lottery of Paris, which is drawn at 9 o'clock on the 5th, 15th and 25th of each month, rue Neuve des Petits Champs, at the *Administration Général des Loteries*, etc. is worthy the trouble of a visit. The numbers drawn in the other lotteries, come up by the telegraph from the departments.

Reviews.

These, from the martial spirit of the French, are always attended by numerous spectators; when a small number of troops are reviewed it generally takes place in the *Place du Carousel*. The grand reviews and military evolutions are almost always performed in the *Champ de Mars*, or in the *Plaine de Grenelle*.

SUMMER RECREATIONS.

Jardin de Tivoli,

[No. 78, rue St. Lazare.]

This is the most celebrated and most amusing public garden in Paris. It was originally planned by M. Boutin, treasurer of the navy-office, and is situated at the beginning of the rising grounds which command the Chaussée d'Antin. For more than 20 years past this garden (of 40 acres) has been devoted to public amusements and dancing. On Sundays and Thursdays, during the summer months, there are *fêtes champêtres*, with a great variety of exhibitions, such as concerts, mountebanks, conjurors and performers of different experiments; also aerostatic ascensions and fireworks, which are very brilliant indeed. It is much more lively than the English Vauxhall, and the dancing and waltzing are incessantly pursued by the amateurs. Here, likewise, are mountains erected by Vincent, which are very attractive, and less dangerous than any others in Paris. The price of admission is 3 fr. 12 sous. Strangers may walk in this garden in a morning, on paying one franc. *Fêtes extraordinaires*, or gala nights, are often given on Tuesdays, during the *belle saison*, at 5 and 6 francs per ticket, when the variegated lamps are innumerable. Refreshments of every description may be procured.

Jardin Ruggieri.

This is at No. 20, in the same street, and much on the same plan as Tivoli. Here, there is a *Mountain* dignified by the name of the *Saut du Niagara*; a strong imagination is all that is wanted to make one believe that a wooden frame-work is really the falls of Niagara. The entertainments at this garden are generally very amusing; but at the moment we are giving this description the garden is closed, from the insolvency of the managers.

Jardin Beaujon,

[At the top of the Champs Elysées.]

This garden, which was formed originally by the rich financier whose name it bears, has been renowned for a few years past for the novel species of entertainment, called *Mountains*. Those in this garden are termed *Montagnes Françaises*, and are an improvement on the original establishment called *Montagnes Russes*. The car not only descends a very long inclined plane, but afterwards ascends another to the spot from whence it set out. This is effected by means of machinery moved by horses. Some very serious accidents having occurred formerly, the police arrested the cars, and left the mountains an object of sterile admiration; but as every necessary precaution has subsequently been introduced to ensure safety, the amusements

are now again allowed to proceed with as much spirit as ever. And, in order to guard against the precarious tenure of fashion or caprice, the proprietors have made a second Tivoli of it, by introducing fire-works, shows, dancing, etc. These fêtes are on Thursdays and Sundays, during summer. Price of admittance 3 francs; but the garden is open to the public daily for 1 franc. At the top of these mountains an observatory has been erected, from whence the whole of Paris may be discovered.

The garden is a delightful walk, and there is a café where every kind of refreshment may be procured. *Fêtes extraordinaires* are given on Tuesdays, during the season.

Jardin du Delta,

[Faubourg Poissonnière.]

The *Montagnes Égyptiennes* are to be found in this garden, which is large, and very interesting, as there are fire-works, dancing, conjurors, etc. as in Tivoli. The admittance being only 1 franc, these gardens are generally crowded.

Jardin Marbœuf,

[Champs Élysées.]

This is Tivoli in *petto*; there are conjurers, fireworks, dancing and other amusements, and the gardens are uncommonly pretty. They were originally laid out by an Englishman, named Jansen, in the style of his native country. Admittance 1 fr. 10 sous.

Jardin Belleville,

[Barrière Belleville.]

The mountains of the same name are in this garden, which is likewise on the plan of Tivoli, Delta, etc. and the amusements are the same. Admittance 1 franc.

Wauxhall d'Été,

[Boulevard St. Martin.]

Open on Mondays, Thursdays and Sundays. This is a gay spot renowned for dancing, and is distributed with some taste; *fêtes champêtres* and balls are given during summer, and in winter there is a rotunda formed for dancing, something on the plan of Ranelagh; and is a famous resort for milliners, mantua-makers, clerks, cyprians, and the whole corps of similar light infantry.

Jardin des Marronniers,

[Faubourg du Temple.]

The entrance to this garden is gratuitous, and principally devoted to the lower classes and mechanics. It is certainly worth visiting. Clerks, chambermaids and cyprians, all decked in their Sunday clothes, with festive countenances, and partners waiting for invitation to a dance under the chesnut tree, are constantly to be met with on Sundays and Thursdays, the days on which the gardens are open. It has a good orchestre.

This garden is at present closed.

Jardin Turc,

[Boulevard du Temple.]

There was no garden formerly more resorted to than this, but it is now quite out of fashion. Not only was the advantage of fresh air obtained, but in little detached alcoves refreshments are brought to the visitor; who, though perfectly retired, has a full view of all the amusements of the Boulevards. The ladies and lights in the garden, at night, are not the least among the attractions.

Jardin des Princes,

[Boulevard du Temple.]

This garden, which is contiguous to the preceding, is also out of date; it maintains a select company of rope dancers, and has other amusements, such as conjurors, etc. It contains also a coffee house; the walks are prettily laid out, and a mount, called Lilliputian, has recently been erected here. Each person is expected to take some refreshment, admission being gratis. It is at present closed.

La Chaumière,

[Boulevard Mont Parnasse.]

This garden is to be found in the South side of the boulevards. It is a truly pleasant spot. Independently of the amusements, which are rope-dancing, tumbling, and slight of hand, there is an excellent restaurateur,

café, etc. and the price of refreshments is moderate. Here are also the *Montagnes Suisses*.

During the summer months, there are very respectable little balls at Ranelagh, at Sceaux, St. Mandé, and at Montmorency, which are attended by the inhabitants of these places, and by visitors from Paris.

Guinguettes and Bastringues.

The *guinguettes* are the gardens or *traiteurs*, in the suburbs or environs of Paris, to which the lower classes are accustomed to resort on Sundays and festival days, and regale themselves at a trifling expense. Every kind of provisions may be procured here ready dressed.

When a *guinguette* adds an orchestra and a room for dancing to its other attractions, it is called a *bastringue*.

The most celebrated are the Grand Saloon, Faubourg Montmartre; the Hermitage, at the foot of Montmartre; Fanchon la Vielleuse, Boulevard du Mont Parnasse; Le Salon de Varlet, Boulevard de l'Hôpital; and the Great Rotunda, in the Elysian Fields. The stranger will probably occasionally look in at some of these places, for there he will form the most correct idea of the real character and manners of the French people.

Horse Races.

(See our description of the Champs de Mars).

Artificial Mountains.

In 1817, a company of speculators conceived the idea of establishing a diversion outside the *barrière du Roule*, which they called *Les Montagnes Russes*. A car, capable of containing one or two persons, is placed on the summit of a very steep inclined plane. The *mountain* is made of wood, and the car, fixed in grooves, descends with astonishing rapidity. This diversion is very common in Russia during the winter, when the inclined plane is covered with a sheet of ice. The first speculators in these novel amusements made immense fortunes; hundreds of persons were then seen hourly waiting for their turns to descend; and several thousand francs were daily received by the proprietors; but other speculators, who succeeded the original proprietors, or who since formed similar establishments, have found that with the novelty, their hopes, in this respect, had also disappeared: and hence other amusements are now obliged to be added, in order to produce attractions.

The following are the names of the mountains.

Montagnes Francaises, *see* Jardin Beaujon, (p. 526).

Montagnes de Tivoli, *see* Tivoli gardens, (p. 525).

Montagnes Égyptiennes, *see* Jardin Delta, (p. 527).

Montagnes Belleville, *see* Jardin Belleville, (p. 528).

Montagnes Suisses, *see* La Chaumière, (p. 529).

WINTER RECREATIONS. BALLS.

Dancing in the summer is not so prevalent, among that particular class of society who frequent the public places, as in winter. There is no quarter of Paris, where ball-rooms are not to be found. The better sort of that class who dance in public, frequent Tivoli d'Hiver, 45 rue Grenelle St. Honoré; Hermitage d'Hiver, rue de Provence; Vauxhall Français, on quai Voltaire; Salle du Retiro, rue du faubourg St. Honoré; Prado, near the Palace of Justice; Bal Tarrare, 51, Vieille rue du Temple; Vauxhall d'Été, boulevard St. Martin; Cirque des Muses, or Elysée, rue St. Honoré; Terpsichore, in the Salon de Flore, rue St. Martin, Molière's old theatre; and Salle du Musée, rue Dauphine. There is an innumerable variety of these kind of houses of a lower description.

Bal de l'Opéra,

[At the Opera House.]

There is no winter amusement so attractive as the masked balls at the Opera. They begin at midnight, and are kept up till daylight with great spirit. The season for them begins at the latter end of January, and they con-

tinue throughout the Carnival, on Thursdays and Saturdays. Besides masks, fancy dresses are common. Propriety and decorum prevail, and the charge is so trifling (6 francs), that it tempts a vast number of persons to join in the amusement. Travellers are generally much taken with them, which may either proceed from the diversified interest which these entertainments excite, or from that fantastic, airy, we were going to say, national characteristic, which, in such scenes of gaiety, shine forth and enliven by sympathetic influence the numerous votaries of these temples of dissipation in Paris.

Men have the privilege of going unmasked, but let the unwary be on their guard here against the fair seducer. Refreshments and supper are to be procured.

Bal de l'Odéon,

[At the Odeon Theatre, fanb. St. Germain.]

These balls, which are devoted to the pleasures of the secondary classes of society, rank next to those at the Opera, and are much frequented. Indeed, at their first establishment, their patronesses were a party of elegant fashionables, who scorning to move in the beaten track of amusement, thought proper, for reasons best known to their fair selves, to establish these balls, which, therefore, went on for some time with great spirit. But the great distance of the Odeon, from the centre of Paris, is a considerable drawback on its

prosperity; although, if the balls cannot boast of the most fashionables, they have nevertheless their numerous partisans in other branches of society. The charge for a ticket is 3 francs, and it opens at 11 o'clock.

Bal de la Porte St. Martin,

[At the theatre of the same name.]

Similar amusements, to the *bal de l'Odéon* prevail here at the same season; but the company is very far from being select.

There are numberless masked balls elsewhere, which are also generally given at the places devoted to summer amusements.

CHAPTER XIII.

PROMENADES, BOULEVARDS AND BARRIÈRES.

Champs Elysées (Elysian Fields).

If Paris cannot boast of such extensive walks and rides as the inhabitants of London enjoy in the Parks and Kensington gardens, it possesses, notwithstanding, airy boulevards and great convenience in the distribution of the gardens, among which we mention first the Tuileries and Luxembourg; there is no other very conspicuous public walk in Paris,

except the Elysian fields. But in the *Bois de Boulogne*, which we have described among the environs, pedestrians may enjoy themselves. The Elysian Fields is a vast quincunx, first planted in 1663, by the orders of Colbert, and a second time, in 1770, under the direction of the Marquis d'Angivillers. It is said, that this nobleman conceived that this spot might form a sort of continuation of the esplanade in front of the Hôtel des Invalides, on the other side of the river, being just opposite to it and communicating with it by means of a ferry: and as Virgil, among the persons in his Elysium, places those who were wounded in the defence of their country, *Hic manus ob patriam pugnando vulnera passi*, the idea struck the Marquis d'Angivillers of calling this plantation the Elysian Fields, intending it as an additional promenade for the veterans in the Hotel des Invalids. This plantation extends to the east, as far as Chaillot, and westward to the extremity of the faubourg du Roule; it is bounded to the north by the faubourg St. Honoré, and by the Cours-la-Reine to the south. The principal avenue extends, in a straight line, from the Place Louis XV to the *barrière de Neuilly*, or *de l'Etoile*. Its entrance, from the Place Louis XV, is indicated by two very beautiful and high pedestals, supporting two restive horses held by grooms, sculptured by Coustou, jun.; they formerly adorned the park of Marly. This avenue forms the finest entrance into Paris, and is the same breadth as

that of the Tuileries. The Elysian Fields, in fine weather, present a very animated scene. Various alterations and improvements have lately been made. A drive has been formed all round, and the new plantations have a little relieved its monotony. It is to be further embellished with fountains and jets-d'eau, and with 12 pavilions as coffee houses. That part of the Elysian Fields nearest to the river is the resort of persons of moderate incomes who go there to play at tennis, skettles, bowls, etc. Here also superb national fêtes are given, and similar amusements to those witnessed at country fairs in England are there to be seen. The trees are brilliantly illuminated on these occasions. On Wednesday, Thursday, and Friday, in the Passion week, there is a promenade of carriages here, called *Long-Champs*. (See environs of Paris, Bois de Boulogne.) When the allies were in Paris, they had a bivouac in the Champs Elysées.

Cours-la-Reine.

Queen Mary of Medicis had this walk planted along the Seine, for the first time in 1628; it was replanted, in 1723, with rows of elms, 12 feet asunder, forming a middle avenue and two side walks, 1500 paces in length. This walk is too much exposed to the sun and dust. It is worthy of remark, that Paris is indebted for its two principal palaces and gardens, the Tuileries and Luxembourg, to two queens of the house of Medicis. A public walk in France is commonly called *Le Cours*.

Allée des Veuves.

This walk extends from the centre or *étoile* of the Champs Elysées as far as Chaillot. Widows used to walk here formerly in their weeds; but from the number of *guinguettes*, and public gardens on each side of it at present, it appears to have assumed quite a different character.

THE BOULEVARDS.

The city of Paris is entirely surrounded, except where the river enters and leaves it, by a broad road, with two side walks planted with trees, and by a wall, about ten feet high, which is 12,000 toises in length. The French post league is 2000 toises, so that the circumference of Paris, without the wall and the barriers, is six leagues, or about 15 English miles. It must be observed that this road, planted with trees, is, to the north of the city, *outside the wall*, extending from the *barrière de Passy*, on the road to Versailles, at one end to the *barrière, de la Râpée*, nearly opposite the *Salpetrière*, at the other; but on the south side of the river, extending from the *barrière de la Garre*, opposite that of *la Râpée*, to the *barrière de la Curette*, opposite that of *Passy*, it is within the wall which surrounds the city. This *Boulevard*, called also *les nouveaux Boulevards du Midi*, is, notwithstanding, generally denominated the exterior Boule-

vard, along with that to the north ; because, though within the wall and the barriers, it is beyond all the faubourgs to the south of the town. This denomination of exterior boulevard, also distinguishes those boulevards to the north and south, from the interior or old boulevards, which extend from the bridge of the *Jardin du Roi*, almost to that of Lewis XVI. The boulevards of Paris may, therefore, be distinguished into three parts; the boulevard to the north, which is the newest of them all, and is outside the barriers ; the boulevard on the south of the river, but within the wall ; and the old boulevard, which may now be considered to be in the interior of the town.

The old boulevards describe the ancient boundary of Paris to the north, and where they were its rampart and defence for many centuries. Boulevard means a bulwark, a rampart ; though another *unde derivatur* has been given to the appellation. For as these banks, or boulevards, were originally covered with turfs, people used to go on them to play at bowls ; and hence, says the legend, arises the name boulevards from "*bouler sur le vert*," to bowl on the green ; and the modern boulevards have been so called because they are planted with trees like the old ones. When Lewis XIV had made so many conquests to the north of France, and the genius of Vauban had formed a triple line of fortresses for the defence of the capital, the ramparts of Paris became useless. They were destroyed, and a broad paved road was formed in the centre

for carriages, and side walks for persons on foot. The street called *rue basse du Rempart*, below the boulevards on the north side, still indicates what it once was. The length of these boulevards, from one extremity to the other, is 3,500 toises. New objects are constantly striking the eye of the stranger who traverses these boulevards. They are bordered in some parts with very elegant houses. The number of shops and stalls on both sides make it resemble a perpetual fair. What riches in the shops; where many imaginary as well as real wants can be supplied, in these gay emporiums of the national arts and industry. What amusement in the vast variety of booksellers' stalls, and print-shops! How inviting and enticing the cafés with their coffee, liquors and ices! Here the gastronome finds excellent restaurateurs, and cold or hot breakfasts, composed of every delicacy, at all hours of the day. The *boulevard des Italiens* is the most favourite part. Here the loungers of both sexes throw themselves carelessly on a couple of chairs, and thus pass a great part of the day, or all the evening till 10 or 11 o'clock; and this particular walk, or place for lounging on the boulevards, is called *Boulevard de Gand*; seats are let at 2 sous. And here the fascinating syrens, like the presiding deities of this truly Cytherian grove, tempt the unwary youth. The bulk of the common people prefer the boulevard du Temple, where puppet shows, pantomimes, rope-dancing, mountebanks, etc.

are always ready to amuse them; which, especially on a Sunday evening, resembles a complete fair, and that of the most diversified and amusing description. All the various scenes of amusement that man can devise, or fancy display, assail the senses—musicians, flower-girls and tumblers, alternately succeed each other, and appear grateful for the few sous bestowed upon their indefatigable, and sometimes wonderful, exertion to amuse. The scene of the boulevards is not less amusing in the evening. They are well lighted, and the thousands of persons going to or from the theatres, coming from dinners, or going to parties in the Chaussée d'Antin, or lounging about for their diversion, keep up the bustle and animation till all-subduing sleep bids the busy world retire.

The New Boulevards to the South were planted in 1761, and offer a striking contrast to this lively picture. Their extent is 3,680 toises. On their borders, at considerable distances, are some elegant houses and gardens *à l'Anglaise*, but no crowds, no dust, no noise; the air is pure and healthy, and to those who like a solitary shady walk, they are a great treat. They are said to be much frequented by lovers and poets.

The new or exterior boulevards to the north, were formed when the wall round Paris was constructed, under the reign of Lewis XVI, a few years before the revolution. In some parts they form a pleasant ride, but in

general are very monotonous and dull, as might be expected from a broad straight road planted with four rows of clipped trees and a high wall on one side.

Bois de Boulogne; Vincennes; Prés St. Gervais. (*See Environs of Paris*).

Pépinière du Luxembourg (Nursery Gardens).

This beautiful nursery, on the ancient grounds of the *Chartreux*, contains rare plants and every species of fruit trees, which are to be found in France, in a high state of cultivation. In spring the director delivers lectures on horticultural subjects, pruning trees, etc.

Pépinière du Roule,

[Near the Barrière du Roule.]

This is a dépôt for all kind of foreign and ornamental plants and shrubs, which are in great perfection, and are principally intended for the royal gardens.

Tripet's Flower Garden,

[No. 20, Champs Elysées,]

Where the amateurs in flowers repair in great numbers to admire this seedsman's tulips, jonquils, carnations, etc.

Jardin Mouceaux,

[No. 4, rue de Chartres, faub. du Roule.]

This garden, planted in the English taste, with Gothic and Greek ruins, superb peristyles, etc. was, under the direction of M. Carmontel, commenced for the Duke of Orleans, in 1778. It continued national property after the revolution, till the return of the Bourbons, when it was again presented to the Duke of Orleans. Tickets, which are necessary, must now be had to visit it, and can be procured on application at the Palais Royal. It is well worthy of observation.

THE BARRIERS.

Two gates, one to the south, the other to the north, were once sufficient for the little town of Lutetia, contained in an island between two arms of the Seine: now, 55 barriers, opened in a wall of 12,000 toises, serve as the entrance to the capital of France. It is probable that this enclosure will be the last; it contains near 10,000 arpents (acres), and this vast surface can never be equally inhabited in its whole extent.

The centre of the *Cité* will always contain the most numerous population; and if some accidental causes occasion certain remote *quartiers*, at different epochs, to be preferred, is it nothing but a transplanting of inhabitants, to the detriment of the parts abandoned. For

example, the Marais was, under Lewis XIV, the residence of persons of distinction ; it was abandoned for the faubourg St. Germain, and, of late, wealthy persons have begun to crowd into the Chaussée d'Antin. The nature of things, therefore, requires that Paris should be enclosed in a circle, of which the church of Notre Dame is about the centre : at least, all the distances on the high roads are measured from the *parvis* of that church, and it is at about 1800 toises from that point that the new limits of the town are established. In our historical sketch of Paris, we have mentioned the different enclosures of this city, but in reality there have been only four circular enclosures worth noticing. Each bears the peculiar character of its age, and of the circumstances which caused it to be established.

At the time when *Nautæ Parisiaci*, the Parisian boatmen, lived in the *Ile de la Cité*, a simple strand was sufficient to preserve from inundations the scattered huts of these founders of Paris, while two bridges, closed at their extremities, formed an ample defence for the infant city.

Philip Augustus, the monarch of a warlike people, fortified his capital, and surrounded it with a solid wall, flanked with towers at regular distances.

We now step at once to the age of Lewis XIV. This king demolished the ramparts, and substituted in their place long avenues of trees and magnificent triumphal arches.

In our own times, the enclosure of Paris has

again been enlarged; but this was the age of financial spéculations; and consequently, instead of the embattled walls and towers of Philip Augustus, or the promenades and triumphal arches of Lewis XIV, we behold a simple wall and bureaux for excisemen.

Down to the year 1787, the barriers of Paris were merely unfinished walls or feeble enclosures of boards; wooden houses served for the *bureaux*, and nothing more was thought of than the mere collection of the *droits d'entrée*, the entrance dues. However, at the request of the farmers-general of the taxes, the Minister, Calonne, conceived the project of enclosing the town with a wall, to prevent fraud; and at the same time of erecting buildings which might serve both for the convenience of the excisemen, and as a decoration to the approach of Paris. Ledoux, architect of the farmers-general, was charged with the execution of this vast project. This artist, endowed with a fruitful, ardent and soaring genius, conceived the highest idea of the commission entrusted to him; he had to erect about 60 buildings for the embellishment of one of the first towns in the world; no architect had ever met with such an opportunity of exhibiting, to all Europe, the extent and variety of his conceptions; conscious of this, Ledoux gave the reins to his imagination.

He first constructed that great wall which surrounds the town in an enclosure of more than 12,000 toises; and, at the meeting of all the great roads, he erected edifices of different

sizes and character ; he constructed, moreover, at the angles formed by the wall, pavilions of observation, and in the intervals on the outside, sentry-boxes of brick and stone, which have been removed ; and, finally, this prodigious enclosure was surrounded by a broad road or *boulevard*, adorned with four rows of trees, with an interior road also for surveying the wall, called *chemin de Ronde*.

During the course of these works, the enormity of the expense occasioned a great number of complaints ; but notwithstanding, with the exception of two or three barriers, not quite finished (the hewn stones for which lie scattered on the ground), Ledoux terminated his labours in the state we now behold them. We shall not undertake to give a description of all these edifices ; the task would be great, and the interest it could excite would be trifling. We shall, however, advise our readers to make for once the tour of the boulevards and barriers of Paris ; their time would not be lost.

We shall begin by noticing four of the principal barriers, which we have selected, because they form the extremities of two great roads which traverse Paris, and the character of their architecture is very much varied ; these are the barriers of Neuilly, of the Throne, of La Villette, and of Fontainebleau.

We have given an account of the whimsical composition of the barrier of Neuilly, chap. 2, when treating of the approach to and accompaniments of the Palace of the Tuileries ; and

we only mention it here again in order to compare it with the three others we are now going to describe.

The barrier of the Throne, terminating the fine avenue of Vincennes, as well as a street of remarkable breadth, presented to the architect a motive for an interesting composition. Two columns 100 feet high mark the middle of the road, and announce from afar the entrance into a great city; they are raised on a sub-basement connected with two edifices on the same line, 270 feet from each other. The façades have an open porch forming a single arcade, the lower parts of which rest on pilasters. An entablature with consoles, four pediments, and an attic, terminate these buildings and give them an air of richness which is a good accompaniment to the columns, when the whole is seen above the summit of the trees. It is not entirely finished, for the columns were to have lanterns above, and their shafts were to be decorated with sculptures. When these accessories are completed, the barrier of the Throne will be one of the finest round Paris.

The barrier of *La Villette* is also called the *barrière St. Martin*. From the character and importance of its architecture, it announces a different destination from that of a simple barrier; the architect appears to have had the intention of constructing a custom-house, which, by its position between two roads, those of Pantin and La Villette, might serve for both. It was undoubtedly to

fulfil this object, and to present an agreeable aspect both at the entrance and exit of the town, that the architect formed a square plan, the four faces of which present a frontispiece of eight insulated pilastres. The manly and firm character of this decoration bespeaks a solidity proper for a sub-basement on which rises, in the form of a tower, a great circular mass. This upper part is composed of a gallery pierced with 20 arcades, which rest on 40 Doric columns. A second row of windows, an entablature of triglyphs, and a small attic complete the exterior of the edifice ; all this is well adjusted, and produces a picturesque effect ; but is it suited to the entrance of a town ? Two pavilions, begun on each of the lateral roads, were to constitute the precise barriers of St. Martin and Pantin ; but they have never been finished. This edifice has been transformed into barracks for gendarmes, which has saved it from total ruin, with which, from its perfect inutility, it was threatened. It now produces a very agreeable effect at the extremity of the basin of the canal de l'Ourcq. Paris has a very animated aspect on this side, which is likely to be embellished with still further improvements.

The *Barrière de Fontainebleau*, also called *barrière d'Italie*, at the other extremity of Paris, consists of two similar buildings, placed facing each other, on each side of the road. On the ground floor of these pavilions, five arcades, resting on columns without a base, form a porch in front of the bureaux and guard-

house. A Doric entablature, of good proportion, crowns the whole, and presents alternately voided and full metopes, some serving for windows, the others ornamented with sculpture. In this, as in all his compositions, Ledoux has given the reins to his original and capricious genius; and this barrier, though one of the most considerable from its mass, is one of the slightest in its character, and but too well justifies the reproach made to all these edifices, that they appear to be any thing but what they are in reality. Such buildings, in fact, setting aside the absurdity of most of them, are quite misplaced as excisemen's offices at the entrance of a town, insulated in the country; in picturesque spots, in the midst of verdure, they would be charming villas. As they are, it must be allowed, that not one of the mass of buildings, which form the 55 barriers of Paris, gives satisfaction to the eye of the man of taste, or to the unprejudiced traveller. What a waste of money and talent to no purpose!

We must, however, give a few lines more to some other barriers that are distinguished by their purity or originality of style.

Beginning with the *Rapée*, and following the Boulevards, the first remarkable barrier is that of *Bercy*. It is composed of two ex-astyle temples, in which the mouldings of the entablature are suppressed, with the reserve of a cornice on the lateral parts and along the pediments. The effect is not bad.

At the avenue of *Reuilly* is a charming row

tonda of brick, surrounded by a peristyle of 24 columns bearing arcades.

The barrier of *La Chopinette* presents, in the middle of a façade terminated by a pediment without a base, a semicircular porch, surrounded by 6 Doric columns.

The plan of the *barrière du Combat* is a triangle, the angles cut off; on each front rises a frontispiece of four columns. A spherical roof surmounts the whole and gives it a picturesque appearance.

The *barrière Blanche* is rich. Its façade is pierced with three windows, decorated with columns borne on consoles.

The *barrière de Chartres*, in the form of a circular temple, with a portico of 16 columns, has a delightful effect.

One might easily be taken in with the *barrière de Courcelles*; it is a peripteral Doric temple of 6 columns in front and 8 on the sides. It is more like a chapel than a custom-house.

The barrier of Passy presents a façade surmounted by a pediment, and richly decorated with sculptures. Below is a portico of six doric columns, behind which recedes a great circular niche, the vault of which re-appears above the entablature and forms a recess enriched with caissons; to the right and left of the building are two iron railings connected with pedestals, supporting the colossal figures of Brittany and Normandy.

Near the *École Militaire* is one of the finest productions of Ledoux. The principal fronts

of two buildings parallel to the road have no other opening but a porch in form of a niche of great proportion; pediments on the four faces, and a circular attic crowning each pavilion, constitute large masses on which sculpture has displayed great magnificence. A demi-lune, terminated by two sentry-boxes, adds to the grand appearance of the whole.

The barrier of *Mont-Parnasse* may be cited for its monstrous composition; intercolumniations half shut up by great bossages which pass from one column to another! walls of hewn stone, rising out of the level on sub-basements of brick!

The *barrière d'Enfer* is in a style pure enough; it consists of two large pavilions, of which the ground-floor is pierced with well-proportioned arcades, and supported on columns with bossages.

Not far from it is a pleasing structure, the barrier of *Loursine*, a little Doric temple, amphiprostyle, letrastyle. The details are finished, and the mixture of brick and stone sets them off to advantage.

CHAPTER XIV.

CATACOMBS AND CEMETERIES.

THE Catacombs and the cemeteries, with the exception of one, being all beyond the barriers of Paris, naturally find their place after a description of that city. Not being in Paris, it would seem improper to insert them in any

part of the description of it; and they are all connected in their object and purpose that the history of one should certainly accompany that of the other. We shall, therefore, now attempt, in this concluding Chapter of our GUIDE, to give a complete account of the past and present sepultures of the City of Paris.

The Catacombs.

*hi, quibus imperium est animarum, Umbræque silentes,
Chaos, et Phlegethon, loca nocte tacentia late,
ut mihi fas audita loqui, sit numine vestro,
intendere res altâ terrâ et caligine mersas.*

Under the vast plain of the faubourg Saint Germain, covered by Rues Saint Jacques, de la Harpe and Vaugirard, are immense quarries, which extend to the south of Paris, more than half a league beyond the barriers. This place was selected for a general Ossuary or charnel-house, of all the burial-grounds in Paris, that were suppressed by a Decree of the Parliament, in 1763. All the ancient cemeteries, all the churches have poured into these excavations the human remains which had been accumulating in them for more than six centuries.

Strange medley here!

Here garrulous old age winds up his tale,
And jovial youth, of lightsome vacant heart,
Hears not the voice of mirth.
Here are the wise, the generous and the brave;
The just, the good, the worthless, the profane;
The downright clown and perfectly well-bred;
The fool, the churl, the scoundrel and the mean;
The supple statesman and the patriot stern;
The wrecks of nations and the spoils of time,
With all the lumber of a thousand years.

The name of "the Catacombs" was given to this receptacle of the dead in imitation of similar excavations, appropriated to the same purpose, in ancient Thebes, and also in parts of Italy.

The origin of these catacombs does not go back to remote antiquity. The idea of their formation was conceived by Lenoir, lieutenant-general of police. The church-yard of the Innocents, in the centre of Paris, had already existed some centuries, when, in 1186, Philip Augustus enlarged and enclosed it with a high wall. The people of Paris having a great veneration for this burial-ground, and a strong devotion to be interred in it, the insalubrity occasioned by such an accumulation of human bodies had long made the government think of closing it up; but this could never be effected till 1785, when the Council of State ordered the cemetery of the Innocents to be converted into a *place publique*. The commissaries appointed for the execution of this great work surmounted all the obstacles and dangers connected with it; and by their zeal and activity brought it to a happy conclusion. The inspector-general of the quarries near Paris was directed to prepare a proper spot for receiving the human bones, and the ancient quarries, under the plain of Mont-Rouge, near the road to Orleans, were fixed on as the most suitable for the purpose. All the necessary arrangements being made, this great enterprise was completed in 1788, which may, therefore, be considered as the epoch of the establishment of the Catacombs.

The first operations were to form a staircase and a kind of wall from the surface of the ground into the quarries below to throw in the bones; the interior was then blessed and consecrated, and on the 7th of April, 1786, the transportation from the cemetery of the Innocents began. It was always performed at the close of day, in funeral cars, covered with a pall, and followed by priests in surplices, chaunting the office of the dead.

It was thus that, in the space of 15 months, only interrupted during the great heats of summer, the remains of the innumerable generations which had succeeded each other during ten centuries were deposited in the catacombs. Since that time the bones from several other burial-grounds were transported there, and the last removal was from the hospital of the Trinity, in 1813. The victims of the revolution, who were massacred at different periods in Paris, were also carried to the catacombs, and for them, an expiatory service is celebrated every year in the interior of the catacombs themselves. The bones when first brought to the catacombs, were heaped up without any kind of care, except that of subdividing those from each cemetery, but about 7 or 8 years since the present plan commenced.

There are two staircases which descend to the catacombs; the first situated at the *Barrière d'Enfer*; the second, near the old road to Orleans, on the left. The different subterraneous galleries are closed by three doors, to the west, east and south.

The staircase near the *Barrière d'Enfer*, by which visitors commonly descend, is composed of 90 steps. The stranger, carrying a wax taper in his hand, which may be purchased on the spot, is accompanied by a guide, who conducts him in safety through this vast labyrinth, and is directed himself by a black line traced on the roof through the whole course which he is to pursue. After several windings, with galleries branching off on both sides, we come to a gallery called *Port-Mahon*. A soldier, who had accompanied Marshal Richelieu in the expedition against Minorca, being employed in these quarries, amused himself, in his leisure hours, in carving out of the stone a plan of Port-Mahon in that island. He worked at it constantly for five years, from 1777 to 1782; and after having terminated it, he made a large vestibule adorned with a kind of Mosaic of black flints. This ingenious man was afterwards crushed to death by a sudden fall of stone from the roof of the quarries.

At a little distance from this spot is another curiosity, which probably will not be shown unless the traveller enquires for it. Some enormous fragments of stone are so nicely balanced on a base, hardly exceeding a point, that they rock with every blast of wind, and seem to threaten to overwhelm the curious observer; yet in this equilibrium they have hung for more than two centuries, and it would probably require a prodigious force to remove them from their position.

About a hundred yards from the Port-Ma-

hon, we fall again into the road of the catacombs. On the side of the road, to the right, we observe a pillar formed of dry stones, but now entirely covered with incrustations of calcareous matter, grey and yellow; and 100 yards further on is the vestibule of the catacombs, constructed in 1811. It is of an octagonal form. On the sides are two stone benches, and two pillars of the Tuscan order to the left and right of the door, which is black, and bears this inscription: *Has ultra metas requiescunt, beatum spem spectantes*: Beyond these boundaries they rest, looking for the blessed hope.

This is the entrance to the catacombs, and it opens into a long gallery, the walls of which are lined with bones from the floor to the roof. The large bones of the arms, legs and thighs are in front, closely and neatly piled together, and their uniformity is relieved by three rows of skulls at equal distances. Behind these are thrown the smaller bones.

This gallery conducts to several halls or rooms, resembling chapels, the walls of which are lined with bones variously and often tastefully arranged; and, in the centre, or in niches in the walls, are vases and altars, some of which are formed entirely of human bones, and others are ingeniously ornamented with skulls of different sizes. Some of these altars are of an antique form, and composed out of the solid rock.

These chapels contain numerous inscriptions; most of them simply indicating the

cemetery from which each pile of bones was removed; others extracted from the Scriptures or from heathen poets; very few appropriate, very few that display real feeling or good taste.

One chapel or crypt, which contains the remains of those who perished in the various popular insurrections during the first epochs of the revolution, is called *Tombeau de la Révolution*.

Another, called *Tombeau des Victimes*, encloses the bodies of those who perished in the horrible massacres of the 2d and 3d September. It is closed up by a wall, on which is this simple but frightful inscription:

D. M.
II et III
Septembre,
1792.

In order to procure a freer circulation of air during the first operations in these catacombs, a large earthen dish full of live cinders, was placed on a block of stone; for which was afterwards substituted a sepulchral lamp, in the form of an ancient cup, and raised on a pedestal. This is the first monument in the catacombs. Near it is the large cruciform pillar, named the *Pillar of the Memento*, on account of this inscription on three sides of it. *Memento quia pulvis es*. Behind this is the pillar of the *Imitation*, so called because the inscriptions on it are drawn from the book entitled, "The imitation of Jesus Christ."

A fountain was discovered in the soil of the catacombs, which the workmen formed into a reservoir for their use.

It has since been embellished with various sculptures and several inscriptions, particularly the words of Christ to the Samaritan woman. In 1813 four gold fish were thrown into it, which have lived and are become quite tame.

The calculations differ as to the number of bones collected in this vast subterranean charnel-house. It is certain that it contains the remains of between two and three millions of human beings, at least.

A faint mouldering smell pervades these gloomy caverns, but not to any unpleasant or dangerous degree.

Two museums have also been formed in the catacombs by M. Hericart de Thury, chief engineer of mines. One is a mineralogical collection of specimens of all the stones and earths which constitute the different strata of these quarries; the other is a pathological assemblage of diseased bones, selected from this immense repository, and scientifically arranged. There is finally a table on which are exposed the most remarkable skulls, either from their structure or the accidents they represent.

The catacombs are certainly one of the most curious and most interesting monuments of Paris. Having quitted them by a portal, on which is an inscription from Virgil, the stranger again follows a black line traced on the roof which conducts him to another staircase; on ascending which he finds himself on the east of the road to Orleans, which he had crossed under ground, and more than half a mile from the place at which he descended.

Admission may be obtained to the catacombs every day, except Sunday. The visitor must present himself about 1 o'clock at the entrance, when he will find the door shortly afterwards opened, and the persons waiting, are allowed to enter, and as they return others are continually admitted in rotation.

The Cemeteries.

Here pass in melancholy state
By all the solemn heaps of fate,
And think, as softly sad you tread
Above the venerable dead :
'Time was, like thee, they life possest,
And time shall be, that thou shalt rest.

The cemeteries destined to receive the mortal remains of the inhabitants of Paris are, with the exception of one, that of Sainte-Catherine, without the enclosure of that city, and the description of them appropriately follows that of the catacombs.

We have already given an account of the manner in which the vast cemetery of the Innocents, in the centre of Paris, was finally closed and cleared of the mass of human bones which had been accumulating there for near a thousand years. Several other burial-grounds in the city were successively cleared in the same way, and the human remains transported to the catacombs. At length, in 1790, when the revolution, like a torrent, swept away all ancient usages, a decree of the national assembly ordered all the towns and villages in France to abandon their ancient cemeteries, and form new ones, and at the same

time forbid any interment in the churches. Since that epoch three large cemeteries have been established outside the walls of Paris, which are called *Montmartre*, *Vaugirard* and *Père-la-Chaise*.

The *Cemetery of Montmartre* is situated to the north of Paris, near the hill of that name. The road to it is by the barriers of *Clichy* and *Rochechouart*. The spot which it occupies was formerly a plaster-quarry; and the irregularity of the ground, arising from this circumstance, gives it rather a picturesque and romantic appearance. When the door of the cemetery is opened, you behold a deep valley, with tombs scattered here and there, surrounded by trees and verdure. It was the first cemetery that was used, and it was in this valley that the first interment was made.

At the bottom of the valley, a little to the left, is the great common grave in which are buried in rows all those who do not receive the honour of a particular grave.

Three eminences or elevations are remarked within this cemetery. The first and most considerable is to the right, on entering; it forms almost a third of the cemetery, and is a continuation of the hill of Montmartre. The second is to the left, and is the smallest. The third is at the bottom of the valley oppositè the entrance, where is a small building for the grave-diggers and workmen to deposit their tools.

On the eminence, to the right, against the wall of enclosure, is the tomb of *Legouvè*, member of the national institute and of the

legion of honour, and author of the charming poem, *Le mérite des Femmes*. This tomb, of a square form, is placed in the middle of a little garden, surrounded by an iron railing. On the south side is a stone bench, on which the poet used to go and sit to lament his wife, whom he had the misfortune to survive, and near whom he now lies. Legouvé died in 1812.

At the entrance of the valley, on a modest stone, is this inscription: *Mademoiselle Volnais, du Théâtre Français, aux mânes de dame veuve Crozet*. Below are the following beautiful and affecting lines.

Celle qui dort ici, dès ma première aurore,
Me combla de ses soins, de ses tendres secours;
Quand je serai, comme elle, au terme de mes jours,
Mes yeux, en se fermant, la pleureront encore.

In the middle of the valley is the tomb of the *Vicomte de la Tour-Dupin*, with an epitaph by Delille. Next to him lies the famous dancer, Vestris.

On a black marble slab, under the shade of a poplar and a cypress, is an excellent epitaph to the memory of the poet, *Saint Lambert*, author of the beautiful poem of the *Seasons*. He died in 1803.

There is also a monument in this cemetery of the celebrated sculptor, *Pigalle*; and there are many other tombs and epitaphs, well calculated to interest the visiter, but none erected to any other person of note.

Cemetery of Père la Chaise.

This vast burial-ground is situated at the

extremity of the new boulevards, to the east of Paris, and near the *barrière d'Aulnay*.

The approach is inconvenient, through a sort of narrow street, formed on one hand, by the walls of the enclosure, on the other, by the houses situated beyond the barrier. On entering, the great court is first traversed, to the left of which is the porter's lodge. From this we pass into the cemetery, the sight of which strikes and surprises every person the first time he sees it. On the left is seen a long building which was formerly a hot-house, but is now the workshop of a statuary, who erects monuments for the cemetery.

The enclosure, which forms the cemetery, was formerly the property of the famous confessor of Lewis XIV, *Père la Chaise*. The house which that king built for him, still exists, but in a ruinous state*, having been abandoned long before there was any idea of turning the enclosure into a cemetery. It stands majestically on the steep slope of the hill which forms the greatest part of the enclosure and commands it entirely. The traces of the ditches and moat, which surrounded it and supplied it with water, are still visible near the house. The water, which still flows by a little subterraneous canal, is now used by the gardener of the cemetery for watering the little gardens which surround the tombs; and he carries it from one to another in a cart drawn by an ass. It is limpid and good to drink.

* We learn that it is very shortly to be pulled down, and a chapel is to be built in its place.

This burial-ground is the largest of the four cemeteries of Paris. It is said to contain from 60 to 80 acres, entirely enclosed by a stone wall. It is principally composed of a hill; only at the entrance the ground offers some appearance of a plain, and to the right, on the side of Charonne, is a sort of valley. To the left, and behind the buildings of the court, is another plain, where the porter has formed a garden, and where the common graves are daily opened. The hill and the valley to the right are destined to receive the monumental tombs.

There are few places in the environs of Paris from which the view is so extensive and varied. To the west is the whole of Paris; to the north, Belleville and Montmartre; to the south, Bicêtre and Meudon; to the east, the fine plain of Sainte-Mandé, Montreuil, Vincennes, and the fertile banks of the Marne.

The tombs in the cemetery of *Père la Chaise* are generally constructed with more luxury and magnificence than in that of Montmartre. Most of them are gaudy monuments. This cemetery, though it has only been in use for about 30 years, is become the fashionable burial-ground; as, in this country, all is subject to the laws of fashion. Here the great and the wealthy choose their sepulture.

How many rest who kept the world awake
With lustre and with noise!

This burial-ground has a peculiarity which does not exist in the other cemeteries of Paris. Destined formerly for a pleasure-ground and

orchard, it is still full of flowering shrubs and fruit-trees; which, mixed with the cypresses, poplar, and weeping willows, that hang over the tombs, give it an appearance quite novel and extraordinary.

To the right, on ascending towards the house of *Père la Chaise*, the first interesting monument, a good way up, and on the left hand, is a column of greyish white marble, ornamented by an urn, remarkable for the affecting simplicity of the epitaph it bears: *Ici repose Marianne Diedericke, Comtesse de la Marke, de Dessau, en Prusse, décédée le 11 Juin 1814, âgée de 34 ans.—Qui l'a connue la pleure.*

Almost close to this tomb, on a base of black marble, is a pedestal of white marble, on which is inscribed: *Marie Joseph Chenier, né à Constantinople en 1764, mort à Paris en 1811.*

To the left of the tomb of Chenier, under a walk of trees, is that of Delille, the French Virgil. This monument is of large dimensions, and constructed of solid stone. The interior is large, and has a bronze door, over which is engraved *Jacques Delille*. It is surrounded by a garden, very neatly kept up, enclosed by an elegant iron railing.

We are now on the classical ground of the cemetery.

To the left of Delille's tomb, in the same alley, and in a manner under the shade of the same trees, in the centre of a little grove, is a column, surmounted by a funeral urn. On the column is engraved a sphere, the symbol

of the talent of the deceased. Below is inscribed: *Edmond Mentelle, membre de l'Institut, décédé le 20 décembre 1815, à l'âge de 86 ans.*

Near the tomb of Delille, on the same line, and to the right, is a square tomb of white marble. On the front is a lyre sculptured, and this inscription: *André Ernest Modeste Grétry, né à Liège le 11 février 1741, décédé le 24 septembre 1813.*

A little above is the monument of Fourcroy.

Leaving the hill, and going towards the south-west into the valley, we find, close against the wall of the enclosure, the tomb of *Labédoyère*, the unfortunate officer, who, forgetting his duty to his king, was the first to join Bonaparte when he advanced to Grenoble, after having landed in France from the isle of Elba, in 1815.

Further on, in the valley, to the left, on a height, is a little grove, but without a tomb, from the midst of which rises a large wooden cross, painted black, on which we read: *Ici repose Claude dit Pierre, inventeur de l'ingénieux spectacle mécanique et pittoresque, décédé le 26 septembre 1814, âgé de 75 ans.*

On the most elevated point of the cemetery, from which the view extends over the eastern part of Paris, and over all the valley between it and Vincennes, is a small plot formerly called the *Belvedere*. There, under the shade of eight lime trees, planted in a square, is a well executed tomb, in the form of a small house. Here lies *Frédéric Mestezart*, a protestant pastor of the church of Geneva. On the occasion

of this tomb of a protestant minister, raised in the midst of the graves of catholics, and in the former property of one of the most cruel persecutors of protestantism, a French writer exclaims: "O the power of time, and of the revolutions which it brings in its train! a minister of Calvin reposes not far from that *Charenton*, where the reformed religion saw its temple demolished, and its preacher proscribed! He reposes in that ground where a bigotted jesuit loved to meditate on his plans of intolerance and persecution!"

Near this monument, to the memory of the minister Mesterzart is the simple tomb of the celebrated authoress *Madame Cottin*.

Not far off, on the height, is the monument of the renowned general and marshal, Massena. It is a lofty pyramid, on one side of which is a low relief, representing his portrait, with his name, and the date of his death.

Following the same road from south to north, at some distance on the left, is an elegant tomb to the memory of *Parmentier*, one of those men who consecrate their whole lives to the good of their country. Among other benefits, France is indebted to him in a great measure for the general cultivation of the potatoe.

At the oriental extremity of the cemetery, almost opposite the house of Père la Chaise, marshal Ney was interred under a simple monument, on which was inscribed: *Ci gît le maréchal Ney, duc d'Elchingen, prince de la Moscowa, déoédé le 7 décembre 1815*. This tomb has been removed.

Immediately on entering this cemetery we observe, at a little distance to the right, a monument in the Gothic style, which contains the tomb in which are the ashes of Abelard and Eloisa. This elegant monument, constructed by the care and taste of M. Lenoir, was formerly in the *Museum of French Monuments*, founded by him during the revolution, but now no longer existing.

Monuments have also been erected lately to Lafontaine and Moliere; and there are many other tombs, of which the forms or the inscriptions will prove interesting to the traveller; but the limits of our Guide will not allow us to indulge in any further particulars.

In 1814, when the enemy was approaching the capital, the cemetery of *Père la Chaise* was considered as an important position, and worthy of being fortified, and the walls were pierced with loop-holes for the musketry. These holes are still visible. On the 30th of March this position was vigorously attacked by two entire Russian divisions, and Paris having capitulated the same evening, the Russians formed their bivouac in the cemetery.

Cemetery of Vaugirard.

It is situated beyond the western boulevards, at the entrance of the village of Vaugirard. This cemetery has few remarkable monuments. The poor chiefly are buried there; it is the burial place of those who die in the great hospital called *l'Hôtel-Dieu*, and also of the numerous and indigent population of the faubourg Saint Jacques.

On a simple stone, let into the east wall, is

an inscription to the memory of the famous actress *Hypolite Clairon*; and about 30 yards from her is buried the celebrated *La Harpe*, author of *Cours de Littérature* and other works.

Cemetery of Sainte-Catherine.

Though this last cemetery is in the interior of Paris, we mention it here in order to complete the description of all the cemeteries of Paris in one article. The cemetery of Saint Catherine is situated in the least populous part of the *faubourg Saint-Marceau*, in the street of the Gobelins. On this account there are fewer remarkable monuments here than even in that of Vaugirard. We shall only mention one. To the right, almost in the middle of the first group of tomb-stones, is a monument of common stone, raised on three steps. Above is a sort of military trophy, formed of a helmet, a cannon ball, and two swords laid across each other. On the principal front is this inscription: *Ici reposent les cendres de Charles Pichegru, général-en-chef des armées françaises, né à Arbois, département du Jura, le 14 février 1761; mort à Paris, le 5 avril 1814. Elevé par la piété filiale.*

Thus, in an obscure corner, under a tomb hardly known, reposes the conquerer of Holland. He who first accustomed the French to those splendid victories which afterwards raised to so high a pitch their military glory. The circumstances of the death of Pichegru, in the *Temple*, are too well known to be repeated here.

Such are the four great Cemeteries of Paris. Formed scarcely 30 years ago, they figure al-

ready among the most curious and remarkable establishments of the capital, from the diversity of funeral monuments they contain. A walk through them is certainly one of the most interesting objects which we can recommend to the attention of the observing traveller.

The purchases of the burial spots are made in two different modes, either for 10 years at the price of 50 fr., or for a perpetuity for 250 francs. Four-fifths of this sum goes towards the maintenance of the hospitals. At the above rate, ground for family vaults may be purchased. That part of the Cemetery appropriated to the gratuitous reception of the poor is detached.

Entreprises des Inhumations et Pompes funèbres,

[No. 59, rue du faubourg St. Martin.]

A company, under this denomination, are charged with the management of every funeral in Paris. An officer, named by the Prefect of the department, called *Ordonnateur-Général*, superintends all the operations of the undertaking. Every object relative to funerals is kept constantly ready, and the price of every thing is fixed, agreeable to a list, which is formed into 3 divisions or classes; so that the expenses may be apportioned to the circumstances of the deceased. This company are obliged to perform all the funerals for the poor gratis.

THE END.

PARIS DIRECTORY.

following List of Bankers, Hotels, Professional Gentlemen, Artists, and Tradesmen of the first respectability, at whose houses may be found their respective commodities, of the best quality, it is presumed, will be of essential service to Foreigners.

BANKERS.

Iré and Cottier, 9, rue Cadet.
Join Hubbard, and Co. 7, rue Bergère.
Lenet and Co. 19, rue du faub. Poissonnière.
Liffret, and Co. 7, rue d'Artois.
Luenault and Co. 17, boulevard Poissonnière.
Marrillon and Co. 3, rue de la Chaussée d'Antin.
Mie, Menard and Co. 9, rue Méhard.
Mie (L.), 7, rue de Grammont.
Mard and Grimprel, 32, rue faub. Poissonnière.
Mera, Arnould, and Senart, 16, rue des Jeûneurs.
Methoud (C.), rue du Bouloy.
Milton, 95, rue Montmartre.
Moune and Co. 18, rue Montholon.
Moutel and Co. 47, rue St. Louis, au Marais.
Mouton (brothers), 2, rue Martel.
Mouchet and Co. 6, rue de Choiseul.
Murdillon, 4, rue de Choiseul.
Muyard, 9, rue des Petites Écuries.
Muyhaud, 5, rue Coq-Héron.
Muylon, 69, rue St. Avoye.
Muccia, 60, rue Neuve des Petits Champs.
Mullaghan, 26, rue Neuve des Mathurins.
Muypon, 5, rue de Savoie.
Muyrenet and Montagne, 10, rue Blanche.
Muyrassaigne and Co. 47, rue des Petites Écuries.
Muyedel, 17, rue Neuve St. Augustin.

- Cheval, 19, rue de Grammont.
Collon and Martin, 34, rue de la Verrerie.
Cor and Co., 29, rue de la Sourdière.
Coulon, 2, rue Favart.
Daly and Robinson, 26, rue de Provence.
Davillier, 16, rue Basse du Rempart.
Dechapeaurouge and Co. 4, rue de la Michodière.
Degourcuff, 19, rue de Provence.
D'Eichthal, 5, Place des Victoires.
Delaporte, 18, rue des deux Portes St. Sauveur.
Delessert and Co., 3, rue Coq-Héron.
Delisle (Thomas), 42, rue St. Lazare.
Desenne, 43, rue du faubourg Poissonnière.
D'Etchegoyen, 12, rue Neuve des Capucines.
Deville, 8, rue Basse-Porte-St. Denis.
Dumoustier, 8, rue des Fossés Montmartre.
Dupont, Delporte and Co., 15, rue du Petit Carreau.
Durand (Louis), 1, rue Caumartin.
Fabas, 18, rue Lepelletier.
Fould and Fould Oppenheim, 10, rue Bergère.
Fremont and Co. 11, rue du faubourg Montmartre.
Frin, 88, Vieille rue du Temple.
Giblain (brothers), 69, rue Richelieu.
Goix (N.) and Son, 62, rue du faub. Poissonnière.
Gosweiller (brothers), 5, rue faub. Poissonnière.
Grassire, 42, rue Hauteville.
Gromort, 54, rue Chantereine.
Grosjean, Tavan and Co., 5, r. des Filles St Thomas.
Grosweiler and Co. 5, rue du faub. Poissonnière.
Guebhard, 8, rue de la Michodière.
Guerin de Foncin and Co. 17, rue de Grammont.
Guillaume, 12, rue du Sentier.
Guyot and Berquin, 14, boulevard Poissonnière.
Hagerman, 7, rue d'Artois.
Hentsch, Blanc and Co. 40, r. Basse du Rempart.
Hervas and Co. 7, rue de la Chaussée d'Antin.
Hottinguer and Co. 20, rue du Sentier.
Jacques, 14, rue Tiquetonne.
Jarry and Beauvais, 1, r. Payée St. André des Arts.

Javal and Schlumberger, 5, passage Saulnier, rue Richer.
 Lacroix, 27, rue Cléry.
 Lafitte and Co. 11, rue de la Chaussée d'Antin.
 Lapanouze, 42, rue Paradis Poissonnière.
 Lefebvre and Co. 1, rue de la Paix.
 Lefebvre, Martineau and Co. 11, rue Chapon.
 Lefèvre, 62, rue de la Chaussée d'Antin.
 L'Épine and Co. 8, rue Ménars.
 Leroux, 35, rue de l'Echiquier.
 Lesseps, 11, rue Godot.
 Mallet and Co. 13, rue de la Chaussée d'Antin.
 Mancel and Co. 7, rue Ménars.
 Mechin (Baron), 32, rue du faubourg Poissonnière.
 Menard (L.) 18, rue de la Chaussée d'Antin.
 Mendelssohn (J. and A.), 4, rue St. Georges.
 Meuron and Co. 22, rue Basse du Rempart.
 Miley, 8, rue des Bourdonnais.
 Moualhier and Co. 16, rue Pavée St André.
 Odier and Co. 7, rue d'Artois.
 Oppermann, Mandrot and Co. 2, rue St. Georges.
 Outrequin and Jauge, 29, r. Neuve du Luxembourg.
 Paravey and Co. 14, rue Richer.
 Perrier and Co. 27, rue Neuve du Luxembourg.
 Perrée and A. Guillot, 6, rue Ménars.
 Phillippy and Co. 58, rue Meslée.
 Pilet and Co. 9, rue des Filles St. Thomas.
 Poncepré, 59, rue du faubourg St. Martin.
 Pécarnier, 48, rue Basse du Rempart.
 Puy (Camille), 15, rue Thievenot.
 Raboult, 10, rue Neuve St. Augustin.
 Raboult, Grandin and Combe, 6, rue St. Joseph.
 Radigues, 5, rue de la Chaussée d'Antin.
 Ralland, 26, rue Cadet.
 Rothschild, 9, Rue d'Artois.
 Rougemont de Loewenberg, 9, rue Bergère.
 Roudard and Co. 44, rue de Clichy.
 Rousses and Co. 12, rue de l'Université.
 Rostot, 17, Boulevard Poissonnière.

Sartoris d'Escherry and Co. 32, r. Chaussée d'Antin.
 Schmidt, 18, rue Lepelletier.
 Seillière, 54, rue de Provence.
 Simons, 96, rue Cléry.
 Thuret and Co. 12, Place Vendôme.
 Tourton, Ravel and Co. 38, rue de la Chaussée
 d'Antin.
 Valentin, 35, rue de l'Echiquier.
 Valois and Co. 29, rue du Mail.
 Vassal and Co. 2, rue du faubourg Poissonnière.
 Vidil (Fayolle), 71, rue St. Anne.
 Welles and Williams, 26, rue du faub. Poissonnière.
 Worms de Romilly, 44, rue de Bondy.

MONEY CHANGERS.

Bonnet, 47, Palais Royal.
 Boudrot, 29, Passage des Panoramas.
 Joseph, 27, Palais Royal.

FURNISHED HOTELS.

*Most of which are provided with Restaurants,
 Coffee Houses, Wines, Carriages, Horses, etc.—
 Those marked * are first rate Hotels.*

Ambassadeurs (des), Mad. Regnier, 75, r. St. Anne,
good accommodation and attendance for foreigners.
 *Amirauté (de l'), Gore, 47, r. Neuve St. Augustin,
*near the Tuileries and Theatres; a Private Hotel
 adjoining.*
 Angleterre (d'), Balzac, 18, r. des Filles St. Thomas.
 Angleterre (d'), Rivail, 10, rue du Mail, *near the
 Diligence Office.*
 *Artois (d'), Mad. Billon, 1, rue d'Artois.
 Astracan (d'), Maillard, 18, r. Grenelle St. Germain.
 Boston (de), Vasnier, 13, rue Vivienne.
 *Bourbon (Grand Hotel de), Roch, 19 and 22, rue
 de la Paix, *in the centre of the fashionable part
 of the City.*
 Brésil (du), Mad. Dauchy, 16, rue Notre Dame des
 Victoires.

igne (de la Grande), Bulot Laneuville, 341, rue Honoré.

teuil (de), Brigaut, 22, rue de Rivoli.

elles (de), Petit, 45, rue Richelieu, *close to Palais Royal.*

ellane (de), Mad. Dupré, 67, r. Grenelle St. Germ.

atham (Grand Hotel de), Dauchin, 57, rue Neuve St. Augustin.

emarck (de), Seltier, 27, rue St. Anne, *near the promenades and Theatres.*

ube (de), Lepreux, 7, rue Richepanse, *near the galleries and Boulevards.*

uvres (de), De la Madeleine, 21, rue de la Paix, *in view of the Boulevards.*

pire (de l'), David, 13, rue d'Artois.

ngers (des), Robinot, 3, rue Vivienne.

ope (de l'), Privat, 111, rue Richelieu.

ice et de Champagne (de), Blin, 154, rue Montmartre, *near the Boulevards.*

ice (de), Mad Rabier, 22, rue St. Thomas du Louvre, *table d'Hôte at 4 fr.*

tes Alpes (des), Porée, 12, rue Richelieu.

er, (du), Meslin, 9, rue du Helder.

laude (de), Lapraille, 16, rue de la Paix.

ande (de), Duclos, 31, r. Neuve des Bons Enfants.

ide (d'), Dusansoir, 14, rue de Richelieu.

s Britanniques, 5, rue de la Paix.

lres (de), *see* Meurice.

idres (Grand Hôtel de), Legrand, 10, Place Vendôme.

idres (de), Blondeau, 13, rue Monthabor.

lres (de), Malar, Mme. 15, rue de l'Echiquier.

arice, Meurice, 323, rue St. Honoré, and rue de Rivoli, 24. *Table d'Hôte, and dinners served in the apartments.—Return carriages for all parts of the Continent.*

abeau (de), Beaulieu, 5, rue de la Paix.

ont Blanc (du), Divilliers, 24, rue de la Paix.

atmorenoy (de), Mrs. Pruny (an English lady), 1, rue St. Marc.

- * Nelson, Leclerc, 44, rue Neuve St. Augustin.
 Nord (du), Coran, 97, rue Richelieu.
 * Paix (de la), Mad. Seivres, 10, rue de la Paix.
 * Paris (de), Mad. Coster, 11, boul. de la Madeleine.
 Pavillons (des deux), Vanheumen, 4, r. de Rivoli.
 Prince Regent (du), Mad. Choicet de la Fontaine,
 10, rue St. Hyacinthe, St. Honoré.
 * Princes (des), Privat, 109, rue Richelieu.
 * Rastadt (de), Doyen, 36 and 49, rue Neuve
 St. Augustin.
 * Richelieu (de), Mad. Gregoire, 30 rue Neuve,
 St. Augustin.
 * Rivoli (Grand Hôtel de), Lenoir, 26, rue Rivoli,
facing the Tuilerie Gardens.
 Sinet, Rouget, 52, rue du faubourg St. Honoré,
facing the English Ambassador's.
 Strasbourg (de), Lecomte, 50, rue Richelieu, *near*
the Palais Royal and Theatres.
 Suède (de), Rousseau, 79, rue Richelieu.
 * Tamise (de la), 8, rue de la Paix.
 Tours (de), Allais, 32, r. Notre-Dame-des Victoires.
 Tuileries (des), Bertin, 6, rue de Rivoli.
 Univers (de l'), Felion, 4, rue Duphot.
 Virginie (de la), Rouget, 350, rue St. Honoré, *near*
the Tuileries and rue de la Paix.
 Vivienne (de), Pierret, 14, rue Vivienne. *Good table*
d'hôte.
 * Wagram, Lapalotte, 9, rue de la Paix.

BOARD AND LODGING HOUSES.

- Durand (Mme.), 10, rue Louis-le-Grand.
 Guien (Mme.), 363, rue St. Honoré, near place
 Vendôme, *Apartments elegantly furnished to let.*
Families may have their meals served in their own
rooms.
 Target (Mrs.), an English Lady, widow of a Ge-
 neral Officer, only takes six Boarders. Daily
 visitors with proper introduction are admitted
 to dinner and tea, 37, rue des Martyrs.

Tomassini (Mme.), 6, rue St. George, *near the Boulevards.*

----- 10, rue d'Artois, *well furnished for Families and single Gentlemen.*

PHYSICIANS AND SURGEONS.

Bidou, 16, rue des Moulins.

Bougon, *principal Physician and Surgeon of H. R. H. the Comte d' Artois*, 362, rue St. Honoré.

Decourcy Laffan, 16, Place Vendôme.

Delabarre, *Physician and Dentist to his Majesty and H. R. H. the Comte d' Artois, Professor of the Administration General of Hospitals*, 19, rue de la Paix.

Dupuytren (Baron), *Head Surgeon of the Hôtel Dieu*, 4, Place du Louvre.

Kennedy, *Surgeon and Accoucheur*, 2, r. de la Paix.

Morgan, 9, rue d'Antin.

Roberton, 11, rue de la Paix.

Sedillot, 39, rue Neuve St. Augustin.

CUPPER.

Backler, 58, rue de la Chaussée d'Antin.

SURGEON DENTISTS.

Audibran, 2, rue de Valois, Palais Royal.

Desirabode, 154, galerie de Pierre, Palais Royal.

Harmon, *inventor of an Elixir for curing the Tooth Ache, and author of the "Esthiomenisation," sanctioned by the Faculty of Medicine*, 7, rue Beaujolois.

Delaborde, *prepares an Elixir for the preservation of the teeth, called Esprit de Pyrhètre, which has received the approbation of the Faculty*, Place des Victoires.

CHEMISTS AND DRUGGISTS.

Warron, *compounds all medicines according to the London, Edinburgh, and Dublin colleges. Vacci-*

- nation performed at Capron's by an English medical gentleman, with vaccine virus from the London Vaccine Institution, also the operation of cupping, venisection, etc. etc.—N.B. English Patent Medicines.—36, r. Neuve des Petits Champs.*
- Delamarre, 350, rue St. Honoré.
- Hermanderz (Bouriat), 56, rue du Bac.
- Morizet, 66, rue Richelieu, corner of the rue des Filles St. Thomas.
- Neret, *Warehouse for English Medicines.—English spoken.—309, rue St. Honoré.*
- Planche, *to the English Embassy, rue de la Chaussée d'Antin, corner of the boulevards. English spoken.*
- Regnault, *to H. R. H. the Duke d'Angoulême; keeps English Drugs, Pâte Pectorale Balsumique, etc. 45, rue Caumartin, Chaussée d'Antin.*
- Renard, *to H. R. H. the Duke of Gloucester; sells all kinds of English Patent Medicines, particularly those of Savory, Moore, and Co.; also the Dépôt for Henry's calcined Magnesia and Aromatic Vinegar; Soda Water and Ginger Beer; Drugs of the best quality; Physicians' Prescriptions faithfully prepared.—19, rue Vivienne.*

ENGLISH ATTORNEYS.

- Allen, 14, rue de Grammont.
- De la Grange, rue de la Michodière, corner of the boulevards.
- Manning, *to the English Embassy, 337, r. St. Honoré.*

DRESS-MAKERS.

- Coutant (Mad.), *Corset-maker, 19, rue de la Sourdière.*
- Duret (Mad.), 18, rue Vivienne.
- Huchez (Mad.) *to H. R. H. the Duchess of Berry, and the Court of Prussia, successor to Mad. Ger-mos, 14, rue St. Anne.*
- Millot, (Mad.), 2, rue du Petit Reposeoir, near Place des Victoires, second floor.

Warrin (Mlle.), 1, rue des Moulins, near rue Neuve des Petits Champs.

MILLINERS.

Becard (Miss V.), 50, rue de Bourbon, corner of the rue du Bac.

Carot (Mad.), 1, rue du Bac.

Doyen Delfond (Mad.), 5, rue Vivienne.

Marechal (Miss), 16, rue Vivienne, *first floor*.

FLOWER AND FEATHER MAKERS.

Hubert (Mlle.), *artificial flower maker*, 18, rue du Mail, *second floor*. *English spoken*.

Nattier and Co. *Flower and Feather-makers to the Court*, 85, rue Richelieu.

Touchard, *Artificial Flower-maker to H. R. H. the Duchess of Berry*, 5, rue St. Anne.

Zacharie, *Feather-maker*, 93, r. Richelieu. *English spoken*.

LINEN DRAPERS.

Adam, 5, Place des Victoires. *English spoken*.

Bisson (Mlle.), *to H. S. H. the Duchess of Orleans and Family, and dealer in lace, cambric, embroidery, shawls, table linen, etc.* 18, rue Vivienne.

Durand (Mlle.) and Co., *Dealers in Lace, Cambric, etc.* 18, rue Vivienne.

SILK MERCERS.

arochée-Perrier, 26, rue de la Monnaie, à la Fille d'Honneur. Fixed Prices. Silks, Cambrics, Hollands, and other Linen Drapery; Silk Stockings, etc. 17y, to his Majesty and the Royal Family: elegant assortment of the most fashionable articles of the best quality; Court and Ball Dresses; at the Grand Turc, 248, rue St. Honoré.

Fille Mal Gardée, and Le Diable Boiteux, 9 and 11, rue de la Monnaie, near the Pont Neuf. Silks, Cambrics, and every description of Linen Drapery.

Johnson and Co, *and Cambric Warehouse*, 18, rue Vivienne. *English spoken.*

Le Pauvre Diable, rue and galerie Montesquieu.

Silks, cambrics, silk stockings, and linen drapery.

Nicholas, *and Draper*, 115, rue Richelieu, and 3, boulevard des Italiens.

Nourtier, 16, rue Vivienne.

Petitot, at the *Chapeau Rouge*, 16, rue aux Fers.

Ball Dresses, Fancy Ribbons, Tuls, etc. etc.

Pradel and Co. 4, rue de l'Echelle.

Ternaux, 2, rue des Fossés Montmartre, bottom of the yard, at the *Egyptian Pyramids*, *elegant assortment of shawls, cachemirs, merinos, etc.*

HOSIERS.

Blanchard, 101, rue Richelieu.

Darche Paunier (Mad.), *to H. Majesty*, 13, r. du Bac.

Dupille, *au Coin d'Or*, 172, rue St. Honoré.

Heloin, 22, boulevard des Italiens.

Vervel, 18, galerie Delorme, rue St. Honoré.

TAILORS.

Beck, *inventor of the Costumomètre*, 35, r. Richelieu.

Boulangé, 112, Palais Royal.

Ebeling, *to the King and the Royal Family*, 93, rue Richelieu. *English spoken.*

Frédéric Lemké, 4, rue Neuve St. Augustin.

Frogé, 15, boulevard des Italiens. *Coats in the newest English or French fashion, uniforms, riding habits, etc. etc.*

Hoffman Renard, 21, rue Vivienne.

Klugh, G. (from 102, New Bond-street, London), 7, rue Vivienne.

Leger and Michel, 21, rue Vivienne.

Laroux, *from Stultz's, London*, 8, rue Castiglione, formerly of rue de Richelieu and rue Neuve St. Augustin.

Neumann (Brothers), 19, rue Vivienne.

Staub, 92, rue Richelieu.

Stuckey, *from London*, 46, rue Neuve St. Augustin.

Thomassaint and Pied, 28, rue Richelieu.

BOOT AND SHOE-MAKERS.

y, *to the King*, 16, rue Vivienne.
 elle, *for Ladies*, 23, boulevard des Italiens.
 ant, 17, rue des Filles St. Thomas.
 atrick, 5, rue du Helder.
*in the French or English manner, an excellent
 ortment of half-boots, shoes, slippers, etc.* 2,
 de la Paix.
 y, *to their R. H. the Comte d'Artois and Duke
 ngoulême*, 20, rue de la Paix.
 igaud Kiggen, *to their R. H. the Duke d'An-
 lême and Prince Charles of Bavaria*, 69, Palais
 yal.

HATTERS.

ra, 8, rue Vivienne.
 rd, 255, rue St. Honoré. *English spoken.*
 n, 61, rue Richelieu.

HAIR-DRESSERS.

5, rue du Roule, near the Pont Neuf, *patent
 rs without metallic springs.*
 , and *Perfumer*, 2, Palais Royal.
 ilon Milliére, *to H. Majesty and H. R. H. the
 ke d'Angoulême; patent wigs and toupets; a
 at variety of powders for dyeing hair, pom-
 is, brushes, etc.* 26, rue Feydeau.

MUSIC-SELLERS.

(Messrs.), *Piano Forte and Harp Makers to
 Majesty*, 19, rue du Mail.
*of the Royal Academy, Music-seller, suc-
 sor to Cherubini and Co.* 8, Place des Victoires.
 l and Son, *Professors of Music and Instrument
 kers*, boulevard Montmartre, corner of the
 Grange Batelière. *Piano Fortes let on hire;
 culating Library for Music.—English spoken.*

GOLDSMITHS AND JEWELLERS.

-Ménière, *Jeweller to His Majesty and the
 rt of France*, 30, quai de l'Ecole.

Blanc, *Jeweller and Watchmaker*, 165, Palais Royal.
 Cahier, *Goldsmith to His Majesty H. R. H. the Comte d'Artois, and the King's Household*, 58, quai des Orfèvres.

Debrée, *Goldsmith and Jeweller*, 256, r. St. Honoré.
English spoken.

Dien, *Jeweller to H. S. H. the Duke d'Orléans*, 45, Palais Royal, galerie Richelieu. *English spoken.*

Fossin, pupil of Nitot, *Jeweller*, 78, rue Richelieu.
An elegant assortment of brilliants and other fancy ornaments. English spoken.

Garnaud, *Jeweller to H. R. H. the Duke d'Angoulême* 62, rue Richelieu.

Gibert, *Jeweller to H. R. H. the Duchesse d'Angoulême, H. S. H. the Duke of Orleans, and the Minister for Foreign Affairs*, 17, quai Voltaire.

Lacombe, *Goldsmith and Jeweller*, 17, rue Vivienne, opposite Galignani's Library.

Laurencot, *jeweller and fancy objects*, 73, Palais Royal, galerie Richelieu.

Levy, *Jeweller*, 18, rue Vivienne. *A complete assortment of jewellery of the newest fashion; a fine collection of curiosities. Several languages spoken.*

Meller Duparc, 18, rue Vivienne.

Mellerio Meller, *Jeweller*, 20, rue Vivienne, à la Couronne de Fer. *English spoken.*

Mellerio (dit Meller, père et fils), *Jewellers to H. S. H. the Duchesse d'Orléans*, 22, rue de la Paix.

Odiot, *Goldsmith*, 1, rue l'Evêque. *Well known house, having obtained medals in the years 1806 and 1819, at the national exhibition at the Louvre.*

Pitau, *Jeweller to the Duchess of Berry*, 2, rue de la Corderie, corner of the rue Neuve St. Roch.
English spoken.

Remusa, *Manufacturer of Coral to H. R. H. the Duchesse d'Angoulême*, 23, rue de Grammont.

Ruffet, *Passage du Peyron*, 95, Palais Royal. *Rings, seals, chains, ear-rings, combs, and fancy articles, from 3fr. upwards. Pinchbeck Watches, etc.*

CLOCK AND WATCH MAKERS.

- Berthoud (brothers), sons of Louis Berthoud, *to the Navy*, 103, rue Richelieu.
 Breguet, 79, quai de l'Horloge.
 Lepaute and Son, *to His Majesty*, rue St. Thomas, du Louvre, opposite the Palais Royal.
 Lepine, *to His Majesty*, 2, Place des Victoires.
 Oudin, *inventor of a watch for the equation of time*, 52, Palais Royal.
 Saulet, 129, Palais Royal. *Musical articles.*

UPHOLSTERERS.

- Darrac, *to His Majesty*, 5, rue Cléry, and 5, rue Neuve St. Eustache.
 Faivret, *has large and small furnished apartments to let*, 4 and 6, rue Taitbout.
 Vilbert, 86, rue Richelieu.

OPTICIANS.

- Chevallier (Chevalier J. G. A.), Tour de l'Horloge, opposite the Flower Market, *Optician to his Majesty and the Royal Household, Member of the Royal and other Academies, Inventor of "The Preserver of the Sight."*
 Chevalier (Vincent), 69, quai des Lunettes.
 Derepas, 23, Palais Royal, *keeps a good selection of mathematical and other instruments, of the best manufacture.*
 Gonichen, 2, rue de la Feuillade, near the Place des Victoires.

PORCELAIN MANUFACTURERS AND GLASS CUTTERS.

- Bucher, *Glass Cutter and Engraver on Crystal*, 14, boulevard Montmartre.
 Chagot, *dépôt for Cristals of the Royal manufactory of Mount Cenis*, 11, boulevard Poissonnière.
 Darte (Frères), *Porcelain manufactory*, 90, rue de la Roquette, and 21 and 22 Palais Royal.

Desarnaud Charpentier (Mad.), at the Crystal Staircase, 153, Palais Royal, *obtained a gold medal at the Exposition in 1819. Time pieces, vases, chandeliers, in short, all kinds of articles finished with the greatest taste and elegance. This is the first manufactory that overcame the difficulty of decorating crystal with metal.*

Schoelcher, *Porcelain manufacturer to their R. H. the Comte d'Artois and Duchess of Berry*, boulevard des Italiens, corner of rue Grange Batelière.

MANUFACTURERS OF BRONZE AND OTHER ORNAMENTS.

Choiselat Gallien, *by the King's Patent, Bronze Manufacturer to the Royal Family*, 21, r. Richelieu.

Denière, *manufacturer of bronze, gilt and plain, and all kinds of ornaments*, 15, rue Vivienne, and Warehouse, 9, rue d'Orléans, au Marais.

Escax, *Lamp Manufacturer*, 13, rue des Filles St. Thomas.

Galle, 23, rue Richelieu, and rue Colbert, corner of rue Vivienne; *bronze and ornaments of all kinds.*

Giroux, *carver and gilder, dealer in paintings, oil colours and curiosities*, 7, r. du Coq St. Honoré.

Noel, *Lamp Manufacturer*, 11, rue Vivienne.

Thomire and Co., *Manufacturers of gilt bronze to his Majesty and the Royal Family, have gained several prizes for the superiority of their manufactures*, 2, Boulevard Poissonnière.

DRESSING CASE MAKERS AND DEALERS IN FANCY ARTICLES.

Bertrand (G.), successor to G. Palmer. *English dressing cases, and dealer in all kinds of English cutlery and perfumery*, 36, Palais Royal, corner of the Café des Mille Colonnes.

Chevalier, *all kinds of Fancy Articles*, 9 and 11, Passage des Petits Pères.

Grandcher, *Mercery and Fancy Articles*, au Petit Dunkerque, 91, rue Richelieu.

STATIONERS.

Bedel, 10, rue Vivienne, *sells English and fancy papers, portfolios, writing desks, and every article in the Stationary line, of the best quality.*

Boullanger (Mad.), 18, rue Grange Batelière.

Chaulin, *to his Majesty*, 116 and 218, r. St. Honoré.

Henry, *to H. R. H. the Duchess of Berry*, 14, rue du faubourg St. Honoré.

Mandar, 14, rue de la Paix.

Susse, *Fancy Articles*, 7, Passage des Panoramas.

PASTRY-COOKS AND CONFECTIONERS.

Courtin, *Pastry Cook and Confectioner*, 5, Passage des Petits Pères.

Darbois, *au Diablotin*, *Confectioner and dealer in French and Foreign Wines*, 88, rue Richelieu.

Douglas (from London), *Pastry Cook*, rue de Rivoli, next door to the Hôtel de Rivoli.

Mitchell, 4, rue Neuve du Luxembourg.

Pomerel, *Confectioner to H. R. H. the Duchess of Berry*, 5, rue Montesquieu, near the Palais Royal. *A great variety of sweetmeats, preserves, etc. Prices moderate.*

Terrier, *Confectioner, esteemed for his imitation of different objects in sugar, and the flavour of his sweetmeats*, 254, rue St. Honoré.

Van Roosmalin, *Gauffre Maker*, 174, Palais Royal. *Choice Wines, Liquors, and Punch served up.*

OILMEN AND PURVEYORS.

Baurens, 371, rue St. Honoré. *Old Cheshire Cheese, English Fish and Meat Sauces, French and Foreign Wines, Grocery, dried fruits, etc. etc.*

Billet, Hôtel de Provence, 129, r. St. Honoré. *Wines, liqueurs, oils, pickles, preserves and delicacies of every description.*

Chevet, Palais Royal, *dealer in oils, pickles, preserves, game, venison, shell fish, wines, liqueurs, etc., and dainties of all kinds.*

Corcellet, 104, Palais Royal, *dealer in foreign*

wines and liqueurs, *English commodities, oils, pickles, and all kinds of rareties. English spoken.*
 Labour, *Hôtel des Américains*, 147, rue St. Honoré.
Choice wines, liquors, oils, pickles, preserves, English commodities, and luxuries of all sorts.

RESTAURATEURS.

- Beauvillier, 26, rue Richelieu.
 Champeaux, 15, rue des Filles St. Thomas.
 Chauchard, 6, r. du Hazard. *Old-established house.*
 Detaunay, 19, rue de Valois, close to the Palais Royal. *Much frequented by foreigners. Good wines. The waiters speak English. Dinners cooked in the English style if required.*
 Dunn (Hariot), English, 12, boul. de la Madeleine.
 Grignon, *much esteemed; dinners served up in the first style, with the choicest wines*, 4, rue Neuve des Petits Champs.
 Lambert, 21, rue de Richelieu, near the Palais Royal. *An excellent and cheap house.*
 Ledoux, *Coffee-house*, 80, rue Richelieu. *English spoken. Sandwiches.*
 Riche, 2, boulevards des Italiens. *Good house.*
 Silve, *Café-Français*, 10, boul. des Italiens. *Handsome saloons, excellent wines, and polite attention.*
 Siraud, *Café-Hardy*, 12, boulevard des Italiens. *Old established and renowned Restaurant. Dinners served in the first style, with excellent wines.*
 Tellier, 47, rue Croix des Petits Champs. *Good supply of oysters and fish.*
 Terré, 16, rue Neuve des Petits Champs. *Choice wines; dinners, if preferred, served in the English manner.*
 Tillbrook, 17, r. Le Pelletier, facing the New Opera. *Party dinners and suppers served in the English style.*

WINE MERCHANTS.

- Amoyot, 4, rue du faubourg Poissonnière. *Every description of French and foreign wines and liquors—Macon at 15 and 18 sous a bottle.*
 Duclaux, 20, rue d'Anjou St. Honoré. *White and*

red Bordeaux wines, warranted unadulterated, the produce of the proprietor's estate.

Laplenne, 89, rue Richelieu. *Wholesale and retail.*

Noirot Cottin, 18, rue St. Marc Feydeau, and 8, boulevard des Italiens. *Old established; wines of the first quality.*

Pombo (from Madeira), 16, rue Caumartin.—*Genuine dry and Malmsey Madeira.*

Robin, 9, rue Vivienne. *Madeira and other foreign and French wines; a good assortment of teas.*

Sauvan Lemoine. *French and other wines, spirits, syrups, tea, chocolate, etc.* 10, rue Vivienne.

A la Grande Cave, 36, r. Neuve des Petits Champs. *Every description of French and foreign wines.*

DISTILLER AND VINEGAR MERCHANT.

Bordin, *to his Majesty, Monsieur, and H. S. H. the Duke of Orleans*, 71, rue St. Martin.

GROCERS AND TEA-DEALERS.

Akerman, Hotel Montmorency, 10, rue St. Marc Feydeau. *Teas only.*

Amet, *to H. S. H. the Duke of Orleans*, 47, rue Neuve St. Augustin. *Teas only.*

Berger, 15, rue Feydeau, corner house. *Grocery in general, choice liqueurs, excellent wines, preserves, Florence tooth powder.*

Boucherant, *Tea-dealer to his Majesty*, 14, rue Vivienne.

Germon, 165, rue Montmartre. *Choice wines, liqueurs, and mineral waters.*

Marquis, *to H. R. H. the Comte d'Artois*, 18, Passage Panorama. *Author of a Treatise on the Tea Plant.*

Millot Piebot, at the City of London, 107, rue Montmartre. *First rate and old-established warehouses for tea, coffee, and all other groceries.*

Pelletier, 14, rue Neuve des Petits Champs, corner house of rue Richelieu. *Coffee and Chocolate.*

Tozer, 320, rue St. Honoré. *Teas of the best quality.*

PERFUMERS.

- Bonnefoy, 198, rue St. Honoré.
 Brière, 88, Palais Royal. *English soaps.*
 Cevet, 18, Grande Cour du Palais Royal, and 14, rue Vendôme, au Marais. *Eau de Cologne, Extrait d'Absinthe, aromatic vinegars, and odoriferous waters of all descriptions, at moderate prices.*
 Chardin Hadancourt, 3, rue St. André-des-Arts.
 Fargeon, *Perfumer to His Majesty the King and Court of France, also supplies the principal Courts of Europe*, 87, rue Richelieu.
 Farina (Jean Marie), *distiller of Eau de Cologne and other perfumeries*, rue St. Honoré, 331.
 Frankaert, 8, rue de la Chaussée d'Antin.
 Geslin and Co. 188, r. St. Honoré, near the rue des Bons-Enfans. *The oldest established warehouse for Cologne Water; serve His Majesty Louis XVIII., H. R. H. the Comte d'Artois, H. S. H. the Duchesse d'Orléans, and have a patent for the superior quality of their Eau de Cologne, exhibited at the Louvre in 1819.*
 Houbigant Chardin, 19, rue du faub. St. Honoré.
 Laboulée, 93, rue Richelieu.
 Laugier and Son, 41, r. Bourg l'Abbé. *English spoken.*
 Liautaud, *to the Emperor of Russia*, 141, rue St. Honoré. *Eau des Alpes.*
 Lubin, 55, rue St. Anne.
 Martin (son and successor of the celebrated Mad. Martin), *manufacturer of rouge*, 21, rue Grange Batelière. *Patronised by the Royal Family. The only house where genuine rouge can be obtained.*
 Riban (Maurice), 14, r. Rivoli, near Passage Delorme.
 Sellier, *and fancy articles*, 28, rue de la Paix.

DEALERS IN ALE AND PORTER.

- Knight, 41, rue Montpensier, close to Palais Royal.
 Tozer, 320, rue St. Honoré.
 Wood and Co. 21, Avenue de Neuilly, Champs Elysées, and 2, rue Favart.

LIVERY STABLES AND HORSE DEALERS.

- Briggs, 31, rue du faubourg Montmartre, *gigs, cabriolets, horses, etc. to let.*
- Bryon, from Park Lane, London, 28, Grande Rue Verte, faubourg St. Honoré. *Cabriolets, gigs, horses, etc. to let.*
- Drake, boulevard et Hôtel de la Madeleine. *Horses, carriages, etc. to let.*
- Natts, 30 Cour des Coches, faubourg St.-Honoré. *Horses, etc.*
- Anderson, *English sadler*, 15, boulevard de la Madeleine.

ENGRAVERS AND PRINTSELLERS.

- Bouveret and Porchelot, *Engravers to the Royal Academy of Sciences*, 40, Palais Royal.
- Defer, 19, quai Voltaire, *serves H. R. H. the Duchess of Berry with engravings and prints.*
- Oblin, *Engraver to His Majesty and H. S. H. the Duke of Bourbon*, 36, quai des Orfèvres.
- Salmon, *engravings and prints*, 1, boulevard Montmartre.

FENCING MASTERS.

- Charlemagne, *to the Children of the Duke of Orleans*, 29, rue Traversière, St.-Honoré.
- Coulon, *to the Gardes du Corps*, 355, r. St. Honoré.

CUTLER.

- Carter, *from London*, 24, rue de l'Odéon.

MISCELLANEOUS.

- MINISTER OF THE ENGLISH PROTESTANT CHURCH.—Rev. E. Forster, 72, rue de Chaillot.
- MINISTER OF THE FRENCH PROTESTANT CHURCH.—Rev. M. Marron, 14, rue des Fossés Montmartre.
- AMERICAN ENGLISH WORSHIP.—At the Oratoire, Rev. Mr. Wilks, at a quarter before 11 in the morning, and at 7 in the evening.

BATES.—**Bains Chinois**, David, boulevard des Italiens, *hot, cold, Barège and other artificial water Baths; good attention and great cleanliness.*

COALS.—Girard and Co. coal merchants, deal also in stoves, grates, hearths, etc. etc., 54, rue Ville l'Éveque, and 47, rue St. Jacques. *They have also a Dépôt at Puteaux, near the bridge of Neuilly.*

DANCING-MASTERS.—Gourdoux, 9, r. des Capucines. Businac, chez M. Robello, 23, rue St. Anne.

DEALER IN CURIOSITIES.—Maelrondt, 9, Boulevard des Italiens.—Sèvres Porcelain, Buhl and Ryesner furniture, etc. etc.

MILKMAN.—Bourdon, to his Majesty, new laid eggs, butter, cream, cheese, syllabubs, ice, fruit and vegetables, 46, Faubourg St.-Honoré.

NURSERYMAN, SEEDSMAN, AND FLORIST.—Tripet, 13, Boulevard des Capucines.

PORTRAIT PAINTER.—Kingston, to H. R. H. the Duchesse d'Angoulême, 13, rue des Filles St. Thomas. *Strangers are admitted to see his collection on Monday, Wednesday, and Saturday, from 10 till 5.*

PROFESSORS in all languages may be found by applying at Galignani's Library, 18, rue Vivienne.

RETURN CARRIAGES.—For Calais, Boulogne, Dieppe, and other places to be found at Colson's, 43, rue Caumartin.

TRUSS-MAKER.—Pike and Wickham, from Ody and Co., London, Palais Royal.

TRIMMING-WAREHOUSE.—Lelong (G.), to his Majesty, 28, rue Notre Dame des Victoires.

WAGGON-OFFICE.—Vial, 11, rue des Vieux Augustins.

EUROPEAN ACADEMIC INSTITUTION,*No. 52, Avenue de St. Cloud, Versailles,***(MR. BLUCK, PRINCIPAL).**

This Institution was established in 1820, and is directed by a society of literary men. Its object is to afford young men the facility of studying the different living languages under native Professors, who reside in the house, without being at the expense of travelling in the various countries of Europe.

The idea of so excellent an institution was first formed by an Englishman, whose exertions have considerably tended to its success, and who, with a degree of public spirit, freely devoted a considerable fortune to ensure its continuance, in employing a sum of money equal to its utmost expense for three years.

The house and grounds are peculiarly adapted for the purposes intended; and the situation is well chosen, both from the contiguity of Versailles to Paris, and its retirement, beauty, and salubrity.

Parents will be satisfied also to know that children are well and abundantly fed in this Institution, and the living entirely English, the reverse of which is too much complained of in French schools. It is, too, the only establishment in France, conducted by an Englishman, which can receive French children; for, without the advantage of a daily intercourse with the natives, the French language can be acquired as well in England. Other establishments are merely permitted to receive English children, but this Institution is authorised by the University of Paris to receive French children, and of course those of all Europe.

The terms for boys depend on the age:—under eight, 20 guineas; from eight to ten, 25 gs.; from ten to twelve, 30 gs.; from twelve to fourteen, 35 gs.; and above fourteen, 40 gs.

There is also another department for adults at any age, each having a separate room. These dine at five o'clock for 6*l.* per month, or 60 guineas per annum. When we visited this establishment we were introduced to a foreigner, thirty-eight years of age, who was studying English, and to an Englishman, between forty and fifty, studying French and German, besides many

young men, from the age of eighteen to forty, of different nations, but principally English.

The whole establishment is conducted with the utmost liberality, and is deserving of encouragement. It will doubtless become one of the most renowned in the world.

No person should go to Versailles without visiting this *European Academic Institution*, in which a polite reception will always be experienced.

At the *Maison de Santé* du Luxembourg, 53, rue du faubourg St. Jacques, persons may inhale air impregnated with the vapour arising from cow stables, and may procure milk rendered medicinal by the food eaten by the animals. Electricity is also administered. M. Nauche, physician; M. Murat, surgeon; M. de Resbecq, director; to the latter of whom application must be made for admission into the Establishment.

CABINET D'AISANCES. (WATER CLOSETS.)

Palais Royal, back of the Théâtre Français.

In the Tuileries Gardens, near rue de Rivoli.

In the passage leading from the rue Neuve des Petits Champs to the Palais Royal.

Corner of r. des Filles St. Thomas, and r. Vivienne.
Boulevard des Italiens, and almost every quarter of Paris.

ENVIRONS
OF
PARIS.

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which is not recorded in history: and every classical traveller, every man of feeling will readily acknowledge nothing throws such a charm over any

NEW
NANT'S

ENVIRONS OF PARIS.

THE city of Paris having been for so many ages the capital of France, and the principal residence of its sovereigns, the environs may naturally be expected to abound with royal palaces, magnificent seats of the nobility and gentry, ancient churches, and gothic castles, all remarkable for the grandeur or elegance of their architecture, as well as for their splendid collections of sculpture, painting, and other specimens of the fine arts. Such monuments in fact exist; and though some of these noble edifices, particularly of a religious kind, were ravaged or destroyed during the late Revolution, there still remain sufficient to attract and repay the attention of the intelligent traveller. To these monuments of antiquity and the fine arts, must be added the natural beauties of the country; the picturesque banks of the Marne and Seine; and the vineyards, gardens, woods and forests which surround Paris on every side. Pleasing prospects and elegant structures, in the midst of a rich and varied scene of cultivation, will frequently strike the eye of the attentive observer. The history of the French monarchy goes back to so remote a period, and the neighbourhood of Paris has been the scene of so many memorable events, that there is scarcely a town or village near it which is not recorded in history: and certainly every classical traveller, every man of taste and feeling will readily acknowledge that nothing throws such a charm over any par-

ticular spot as the interesting historical recollections with which it is connected. On this account we have spared neither pains nor researches to give to our description of the Environs of Paris this delightful embellishment. The double invasion and capture of Paris, in 1814 and 1815, have given an additional interest to many places in its vicinity, which can never be effaced from history. We have, therefore, carefully added an account of the principal military events of those two memorable epochs to the more ancient anecdotes of past ages.

This work, however, being more intended for the transient traveller, than for the professed topographer or antiquary, we have not thought it necessary to swell this part of it with a useless indication of every village, hamlet, or insignificant spot, which has often nothing but its vicinity to Paris to recommend it. The general tourist has only time to visit what is truly worthy of his attention. Neither have we confined ourselves to a strict alphabetical description in the manner of former guides; but, having selected the most interesting places near the metropolis, and arranged them in that order, for convenience sake, we have then described, after each, such places of inferior note, as either depend on, or are very near them. By this means, all the places deserving of notice in a particular tract are connected together, and both the time and trouble of the visitor are saved. In every place we have carefully mentioned whatever appeared most remarkable relative to antiquities, the

arts, agriculture, commerce, the face of the country and its picturesque beauty. We have also occasionally given a few geological and botanical notices, which will, doubtless, be agreeable to many. In fact, we have done our utmost to present the reader with a correct and interesting description of the environs of Paris.

A great number of works, both in French and English, have already been published on this subject. We have consulted them all, and, for this reason, we may venture to assert, that our Guide is the most complete that has hitherto appeared. We have made use of all the information that could be gathered from them, and added what our own attentive observation, and that of many well-informed persons have supplied.

The distances of each place from Paris are carefully marked, and are calculated from the church of Notre-Dame, in the centre of the city.

For places close to Paris without stage coaches, the best way is to take a cabriolet or fiacre; but in doing so, it is necessary, to prevent any after dispute, to make a bargain by the hour and to name the place, as the prices beyond the barrier are not regulated.

ALFORT.

This village, which is distant two leagues from Paris, situated at the confluence of the Seine and the Marne, and at the point of the two great roads of Champagne and Burgundy, contains an establishment which is altogether one of the most curious in France. This is

the royal veterinary school, founded by Bourgelat, in 1766, the first of the kind in the kingdom, and the most famous, not only for the distinguished pupils who have come out of it, but also for the illustrious persons, such as Vicq d'Azyr, Daubenton, Fourcroy, etc., who were professors in it. This establishment possesses a special library of domestic zoology, a very curious cabinet of comparative anatomy, and another of pathology; open every day to the public. The botanic garden is the most complete one in France; there are also vast hospitals for sick animals; a laboratory for chemistry and natural philosophy; a farm for the cultivation of forage of different kinds, and for experimental agriculture; a collection of bee-hives; a flock of sheep for experiments on the crossing of breeds and the amelioration of the wool; a little flock of goats from Cachemire or Thibet; and a herd of foreign swine: finally, an amphitheatre, where the pupils receive lessons of veterinary medicine and rural economy.

There is a similar institution at Lyons, for the southern part of France. The pupils from the northern part of France are sent to Alfort by the prefects, or by the minister of war, or at the expense of their parents. They are received from the age of sixteen to twenty-five. The duration of the studies for the veterinary blacksmiths is three years, for the veterinary doctors five. They must all know how to read and write, understand arithmetic with the elements of French grammar, and must have served an apprenticeship to a blacksmith.

In case of any diseases among cattle, some of the pupils, or even a professor, are sent to treat them.

In the year 1814, when the allied powers of Europe threatened the capital, the school at Alfort was all of a sudden transformed into a military camp. Not less brave than the pupils of the polytechnic school, the young veterinary scholars were also anxious to contribute to the defence of their country: they fortified the house, and made embrasures in the walls of the park, in which they placed pieces of cannon, confided to them by government; and remaining firm at the posts where they were placed, many were wounded or killed on the spot.—Vehicles, rue de la Roquette.

CHARENTON.—A bridge over the Marne separates Alfort from *Charenton*, which, from the confluence of the two rivers that meet there, the two great roads that traverse it, and from its vicinity to Paris, has become a very commercial spot. Charenton is the great emporium of the wines of Burgundy and Champagne.

The bridge is one of the most ancient near Paris, and has always been considered as the key of the capital, on that side. On this account it has often been attacked, broken down, and rebuilt; and is famous in the history of the civil wars of France. In the year 1590, Henry IV took it from the soldiers of the ligue, who defended it desperately. At that time it was protected by a great tower, in which, it is said, ten young Parisians resisted, for three

days, the whole force of the royal army. Henry IV was so irritated at this desperate defence, that, having got possession of the tower, he ordered it to be demolished, and the ten gallant youths to be hanged.

Their courage, however, was imitated two centuries after, by the pupils of the school of Alfort. In the month of February, 1814, the approaches of the bridge were fortified, and confided to the young men of the veterinary school, who had solicited this honour from government. But on the 30th of March, overpowered by the numbers of the enemy, they were obliged to yield. Charenton was taken, and the Wurtemberg and Austrian troops spread over the right bank of the Seine.

This bridge is built on ten arches, great and small, and is of stone, with the exception of the four middle arches, which are of wood.

Charenton is celebrated in history for a protestant church, which was built by permission of Henry IV in 1606, but burnt by the catholics, in a popular tumult, in 1621. It was rebuilt two years after, from the designs of Jacques de Brosse, the most famous architect of the age; and appears to have been very grand, and amazingly spacious, since it is said by historians, that it could contain from 15 to 16,000 persons. In this church the protestants held their conferences and national synods in the years 1623, 31 and 44. On the 23rd of October 1685, the famous act which recalled the edict of Nantes, was veri-

fied in the parliament of Paris; and the same day, soldiers were sent expressly to Charenton, who demolished the church of the protestants, and razed it to the ground. The materials were given to the general hospital at Paris; and the Cardinal de Noailles sent for some benedictine nuns, whom he settled on the spot where the church had stood. A small new church was built, and dedicated by the cardinal to the perpetual adoration of the Holy Sacrament, in order, as it was said, to purify the place where the protestants had celebrated their profanations. A century afterwards the nuns were expelled in their turn.

In 1641, an hospital was founded at Charenton, principally for insane persons, which was kept by the *frères de la charité*. Its destination continues the same, and it is now the most celebrated establishment for mad persons in France. Besides the sick and diseased of Charenton and the neighbouring parishes, this house can contain above 400 insane persons of both sexes.

Here those only are admitted of whose cure there is some hope; and a new method of treatment has been adopted. The director of the establishment employs music and theatrical entertainments for the cure of the patients committed to him. He gives balls and concerts, and the insane persons themselves act on the stage in their lucid moments, and are also frequently spectators. This method is said to have perfectly succeeded in many cases.

The situation of the house contributes not

a little to the success of the mode of treatment. Built on the slope of a hill, at the foot of which flows the Marne, it presents a delightful view on every side. The air is pure, the bowers cool, the walks delicious; and in the midst of an enclosure large enough to allow the patients to indulge in all the soft illusions of solitude and meditation.

Gabrielle d'Estrées, the beautiful mistress of Henry IV, who had many châteaux in the environs of Paris, had one near Charenton, built for her by her royal lover. This house still exists, and is called the Château; it is a brick building on the right of the road, on entering the village from Paris.—*Fête*, 2nd Sunday in July.—Vehicles, rue de la Roquette.

A short distance from Charenton, about three quarters of a league from Paris, and on the banks of the Seine, is

BERCY, remarkable for its fine Château, built by the celebrated architect Leveau, and its park of 900 acres, planted by Le Nôtre. There is also a magnificent terrace along the river. The house is now converted into a considerable manufacture of beet-root sugar. *Fête*, first Sunday after the 8th September—Conveyance to be had, Porte St. Antoine.

PLANTS.—*Phalaris utriculata*. *Anthirrinum repens*. *Cochlearia draba*.

ARCUEIL.

The name of this place is said to have its original derivation from *Archeilum* or *Archoilum*, which, in low latin, signifies an edifice formed by a union of arcades or arches, and was given to it on account of the aqueduct,

which the Romans constructed there, in order to bring to Paris, and principally to the *palais des Thermes*, the water of a hill in the neighbourhood. It is a league from Paris, and the cultivation of the vine is the principal occupation of the inhabitants.

The church is as old as the age of Saint-Louis; it is remarkable for the delicate work of its gothic porch, and for the interior galleries, especially those of the choir.

The remains of the ancient aqueduct, built by the Romans, consist of two arches, of the same mode of construction as the *palais des Thermes* at Paris: there is the same quality of stone, cement and bricks, and the same arrangement, viz: ten layers of square stones four or five inches broad, and six in length; then, four layers of large bricks, of the thickness of two inches. The whole forms a mass of extreme solidity.

In the year 1612, the present magnificent aqueduct was begun under the direction of Jacques de Brosse, of which Lewis XIII laid the first stone; it was completed by his mother, Mary of Medicis, in 1624. This aqueduct is about 400 yards in length, by 24 in height, at its least elevation. It is composed of twenty arches, nearly twenty-four feet in diameter. Nine of them only are open for the flow of the river, which commonly passes by the two middle arches.

In the interior of the canal, where the water runs, is a parapet on each side, from one end to the other, for persons to walk dry and clean; and along the whole line of it exteriorly are

little buildings which open into it, and are called *regards*, and which at first sight might be taken for monuments.

The water of this aqueduct falls into a large reservoir at the Observatory, and is distributed from thence, by leaden pipes, through Paris; but it deposits a calcareous sediment which frequently obstructs them.

Etienne Godelle, a famous French poet of the 16th century, had a country-house at Arcueil, where it is said the first French tragedies were acted: and this village is still frequently visited by the friends of the muses. The country being pleasing and picturesque it abounds with villas and neat country-houses.

In the plain, between Arcueil and Mont-rouge, the king of Prussia had a grand review of his army, on the 20th of September, 1815. At Arcueil, are found mines of plastic clay, very fit for the fabrication of fine ware. Also madder, the *rubia tinctorum*, etc.—Vehicles, rue d'Enfer.

ARGENTEUIL.

This is a considerable town, at the distance of about two leagues and a half to the N. W. of Paris, containing near 5,000 inhabitants, and pleasantly situated on the Seine, where there is a ferry. There was an ancient priory here, founded in 656, to which the unfortunate Eloisa retired in 1120, till the Paraclete was prepared for her by Abelard. The territory of Argenteuil is mostly covered by vines; but there are many quarries of gypsum, which are a source of wealth to the surrounding country. On the 2nd of July 1815, there was a very

smart engagement here between the French and English.—Vehicles, quai des Tuileries.

BELLEVILLE.

Under the head of *Belleville*, we shall also give a description of *Menilmontant*, the *Butte-St.-Chaumont*, *Pré Saint-Gervais*, *Romainville*, the *Canal de l'Ourcq*, *Bondy*, *Livry* and *Raincy*, which are not only all on the same side of Paris, and near each other, but are likewise connected in several respects.

Belleville probably owes its name to its being situated on an eminence from which the view extends over all Paris. It has greatly increased during the last fifty years, and now touches the barriers. The side of the hill is covered with neat little country-houses and a great many *guinguettes*, with bowers and shady walks, where an innumerable multitude of Parisians assemble on Sundays and holidays, in fine weather, to enjoy the pleasures of walking and dancing. This village was the spot where the convention for the capitulation of Paris, on the 30th of March, 1814, was signed by the Emperor of Russia and the King of Prussia. The French army having concentrated its lines the day before, the right wing, under the command of the Duke of Ragusa, was placed on the heights of Belleville, Menilmontant and the Butte-Saint-Chaumont, leaning on Vincennes. The French were attacked at 8 o'clock in the morning of the 30th, by the Russian general Rayefski, and by 3 in the afternoon were completely driven from all their positions. A flag of truce was then sent

to prince Schwartzenberg, to demand a suspension of arms, with a promise to abandon immediately all the ground outside the barriers, and to enter into a capitulation for the surrender of the capital. These terms being agreed to, the French retired into Paris, and the heights of Belleville were occupied by the Russian grenadiers.—Strangers should visit the Montagnes Belleville, situated here.

MENILMONTANT, like Belleville, is chiefly remarkable for the innumerable crowds of Parisians who flock there to amuse themselves on Sundays, after the labour of the week. Without having seen it, one can hardly form an idea of the multitudes who fill all the houses of entertainment and the public gardens on these occasions. Here a stranger may form a pretty correct idea of the population of Paris, and of the manners of the inferior classes of its inhabitants.

BUTTE-SAINT-CHAUMONT. This name is given to a sort of cape, or lofty eminence, between Belleville and Pantin. It has become celebrated for having been the principal theatre of French valour, in 1814. Here the defence of Paris was the most obstinate, the fighting most terrible, and the greatest quantity of blood shed.

PRÉ-SAINT-GERVAIS owes its name to a considerable meadow in the territory of Pantin, and to a chapel built in the middle of it, under the invocation of Saint Gervais. This spot is almost entirely composed of *guinguettes*, very much frequented during the summer

by the Parisians. Its situation is favourable for such excursions, being surrounded by fertile fields and gardens, slopes covered with vines and orchards, and narrow paths bordered with lilacs and roses; while the proximity of the wood of *Romainville* is a still further inducement to the admirer of rural scenery. The Pré-Saint-Gervais is hardly more than a mile to the north-east of Paris.

ROMAINVILLE is a pleasant village, with a fine chateau and park of great extent. The chateau, placed on an eminence, enjoys the finest views in the environs of Paris. It extends all over the plain of St. Denis, and beyond, towards Dammartin, and on the road to Meaux. The park, planted in the landscape garden style, contains nearly a complete collection of all the foreign trees and shrubs that have been naturalized in France; and is embellished by several pieces of water. —The *Bois de Romainville*, famous among the Parisians, is situated between the *moulin de Romainville*, a delightful spot, and the Pré-Saint-Gervais. It is not very extensive, but its proximity to Paris and the agreeable shade of its tufted trees cause it to be much frequented. To the inhabitants of the *faubourgs* of the Temple, Saint-Denis, Saint-Martin, etc., it is what the Bois de Boulogne is to those of the faubourgs Saint-Honoré, Saint-Germain, etc. —The soil of Romainville is a *very argillaceous red sand*, of marine formation, containing *sea-shells* of various species.

PLANTS:—*Veronica verna*, *arenaria uliginosa*.

The village of Romainville was taken and re-taken several times, on the day of the capitulation of Paris. In the evening, Barclay de Tolly, general in chief of the Russian armies, raised to the dignity of field-marshal on the field, transported his head-quarters to Romainville, and a part of his troops bivouacked there during the night which preceded their entrance into Paris.—*Fête*, 31st of July.

CANAL DE L'OURCQ.—This is one of the finest and most useful enterprises hitherto undertaken for the convenience and embellishment of the capital. Besides the aqueduct of Arcueil, many other plans had been proposed at different periods for supplying Paris with water. In 1785, a Mr. Brullée presented a project to the Academy of Sciences, for conducting in a canal to Paris the waters of the *Beuvronne* and some other small streams to the north-east of the city. This project was afterwards taken into consideration by the Constituent Assembly, in 1791. A decree was passed allowing the course of the *Beuvronne* to be turned for this purpose; but as it required an advance of at least two millions of livres, Mr. B., not being able to raise the sum, sold his permission to Messrs. Solage and Bossu, in 1799, who made some modifications in the first project, and promised to convey to Paris 3,000 inches or 144,000 hogsheads of water a day, on the condition of their having the exclusive privilege of selling the water at two *centimes* the *voie*.

The Directory and the Institute both ad-

mitted the importance of this project; and the author of it afterwards presented a petition to the First Consul, to allow them to turn the waters of the Beuvronne, the Therouenne and the Ourcq, for this purpose. But, at this period, the new government, which had just rescued France from the horrors of anarchy, had adopted views of grandeur and magnificence which did not at all accord with the miserable project of selling water at so much a *voie*; and Bonaparte, convinced of the great utility of the proposed project, determined to put it into execution himself. He therefore published a decree ordering the opening of a *canal of derivation from the river Ourcq, to be brought to Paris into a basin near la Villette.*

Conformably with this decree, the work was begun in 1802, and continued with such activity that, three years after, the water had reached the basin, of which an inauguration was made with the greatest apparatus by the Minister of the Interior and the Prefect of the Seine. This basin of la Villette is too well known to need any further description. It is now a pleasant spot surrounded with a double row of trees; there are a few pleasure-boats on it in summer, and it is crowded with skaters in winter.

Till now the water of the Beuvronne alone has been brought into the basin of la Villette. The misfortunes of France for the last 5 years have prevented the completion of the other works. But the plan is to bring successively

into the basin the waters of the Ourcq, the Collinace, the May and the Therouenne. It has been calculated that these different streams will afford together, even in case of a drought, 13,500 inches, or 260,820 hectolitres of water in 24 hours. The canal destined to convey it will be 96,000 metres in length, 20 metres broad, and will have a double towing-path of the same breadth, each bordered by two rows of trees, like the part already terminated.

The water of la Villette already supplies a great number of the fountains in Paris; as that of the Innocents, of the boulevard of Bondy, of the Place Royale, and others distributed in the rues Saint-Denis, Vivienne, etc.

BONDY.—This place, two and a half leagues from Paris, on the road to Meaux, is chiefly remarkable for its forest, formerly the haunt of robbers and assassins. The canal de l'Ourcq passes through it and vivifies the fertile plains on its banks. The Emperor of Russia and the King of Prussia had their head-quarters here in 1814.

PLANTS.—*Utricularia minor*, *hottonia*, *palustris*; *sparganium natans*; *carex hordeistichos*.—Vehicles, corner of rue St. Martin.

About a league to the east of Bondy, and 10 or 12 miles from Paris, is

LIVRY, one of the most ancient villages in the environs of the capital, and mentioned in history as a considerable place many centuries ago. Traversed by the great road from Paris to Germany, Livry is situated

on the northern slope of a hill which commands a most extensive view over vast fields of corn.*

On the 11th of April, 1814, Monsieur, Count d'Artois, lieut. gen. of the kingdom, arrived at Livry, preparatory to his solemn entrance into Paris, after an absence of 23 years. The neighbouring *château de Raincy* had been prepared for his reception; but H. R. H. preferred that of the Count de Damas, near Livry. Here he received not only persons of distinction who had come to pay their respects to him, but also the villagers and country-people, and a deputation of the *dames de la Halle* from Paris, Versailles, and the neighbouring places.

A flourish of drums and fifes announced the arrival of a detachment chosen from among the legions of the National Guard of Paris. The Prince immediately came out and received them on the esplanade of the chateau. Addressing himself to them, he said: *I like the dress you wear; it is that of a great number of good Frenchmen. I have had one like it made in the good town of Nancy: I shall wear none but that on entering Paris.*

The detachment then broke its ranks, and every one pressed round the Prince to express his respect and attachment for his person. He distributed among them a great number of medals and crosses of the decoration of the lily.—Vehicles, corner of Rue St. Martin.

RAINCY, three and a half leagues from Pa-

* Livry appears to have been a favourite residence of the famous French poet Malherbe and of Madame de Sévigné, who wrote many of her letters from it.

ris.—This chateau formerly belonged to the proprietors of Livry, but was ceded by them in the year 1750 to the Duke of Orleans, who spared no expense to render it fit for a royal residence. During the revolution it was purchased by Mr. Ouvrard the banker, and afterwards fell into the hands of Bonaparte, thus becoming crown property; it was returned to the Orleans family on the restoration. The pleasure-grounds are one of the best imitations of the English landscape garden to be seen in France. — Voitures, corner of rue St. Martin.

BICÊTRE

Is situated one league from Paris.—This place is said to have derived its name from a Bishop of *Winchester*, who built a chateau here in the 13th century; and from the name of *château de Winchester* was gradually formed that of Bicêtre. It afterwards became a celebrated royal palace; and, having passed through various vicissitudes, was at length totally demolished in 1632. Lewis XIII then fixed on it as a fit spot for a military hospital of invalides. The edifice which he erected for that purpose is the one now standing; but Lewis XIV having afterwards erected the Hôtel des Invalides in Paris, Bicêtre was united to the general hospital, of which it forms a part at this day.

The position of Bicêtre, on a height, is well suited for the sick, and the air is better than in most of the hospitals in Paris.

The only thing wanting at Bicêtre was water, as it was necessary to go as far as the

Seine to fetch it for this vast establishment. This deficiency has been admirably supplied by the ingenuity of art. In 1733, Boffrant, a skilful architect, constructed at Bicêtre a well which, by its depth and breadth, and the simplicity of the machine which serves to draw up the water, is certainly the most remarkable in France, perhaps in Europe. It is above 166 feet deep and 15 feet in diameter. Hollowed almost entirely out of the solid rock, in which are the springs, it contains 15 feet depth of water constantly at the bottom of the well.

This well is in the middle of a building, to the left of which is the machine for drawing up the water, and to the right the reservoir for receiving it. Two large pails draw up the water alternately, and the ascent is performed in the space of five minutes. Each pail holds 660 quarts, and weighs when full 2,228 lb.; when empty 900 lb. Being suspended at the middle of their length, the pails fall over on arriving at the water's edge, and fill directly. When the pail reaches the top of the well on the side of the reservoir, it is caught by a hook which turns it over and empties the water into the reservoir.

The reservoir, which is 8 feet in depth, 35 in circumference, and 54 feet square, contains 4,000 hogsheads of water. It is constructed of solid masonry with vaults supported by massive pillars. The water is conveyed from it in pipes through the establishment.

The machine by which the pails are put in motion is a large wheel formerly drawn by

four horses, but now turned by 24 of the paupers in the hospital. They receive pay for their labour, and work an hour and a quarter in succession. When they hear the pail pouring out the water into the reservoir, they turn in another direction to let down the empty pail and bring up the other which, at that same instant, gets filled below.

The hospital of Bicêtre has a threefold purpose : it is an asylum and workhouse for the indigent, a lunatic asylum, and a prison for convicts.

The indigent occupy the greatest part of the building. They have no private rooms, but there are large halls with fires in winter, with work-shops and dormitories to sleep in, as also a garden and several yards for taking exercise.

Those who can work are chiefly employed in polishing looking-glasses, and as shoemakers and tailors ; there is also a manufacture of stockings. Those who refuse to work are punished by privations ; but the others receive a salary, part of which is laid out in procuring them better food, and the rest is given to them when they leave the asylum. They also make many pretty things in wood and bone, and sell all the productions of their industry to the shopkeepers in Paris ; for a strange rule prevails at Bicêtre, by which nothing made in the house is purchased by the inmates, but every thing they want is procured from Paris.

The work-shops are narrow dirty galleries in which one can hardly breathe in summer :

however, the indigent are well clothed, and in general appear satisfied with their treatment and situation.

Their daily allowance of food is a pound and a quarter of bread, four ounces of meat for dinner, vegetables or cheese at night, and a quarter of a pint of wine. At the age of 70 they have a double allowance of wine; and when they have been 30 years in the house, they receive a double allowance of every kind, and are called *reposans*.

When sick, they have their private infirmary where every attention is paid to them, and they have beds with curtains. There is a pharmacy belonging to the establishment, and extensive borders in the garden for the common medicinal herbs.

The linen for the poor and the lunatics is kept in a long gallery; and there, but there only, perfect cleanliness prevails.

There are 2,200 beds destined for the indigent; and being mostly aged persons, they are treated with all the regard due to their years and misfortunes. The keepers of Bicêtre, in the true style of French politeness, call the indigent and lunatics committed to their care, *messieurs les indigens* and *messieurs les fous*.

The most afflicting sight in the vast interior of Bicêtre, is that of the insane. The establishment for the poor is open daily to every visitor; but to gain admittance to the lunatics and convicts, it is necessary to be furnished with a permission, which may be had by writing

to the *préfet* at the *préfecture de police*.

The lunatics have the same habitation and, in general, the same allowance as the paupers; but more bread is given them on account of their greater appetite. They are never chained; but when dangerous are confined in cells where the light enters only by a hole a foot square.

A new handsome building has been erected since the Revolution for such lunatics whose cases are not considered desperate, and who undergo a regular treatment. It cost 400,000 fr. and is not yet completed. The method of treatment pursued in it is said to have been attended with considerable success. (*Vide* our account of the hospital at Charenton, p. 9).

All culprits condemned to detention in Paris, are sent to Bicêtre, where they pass the time of their imprisonment, and are occupied in some labour. Since the Revolution also, all those condemned to the galleys are sent to Bicêtre till the time of their departure in chains. A band of these wretches, tied together two by two, and chained by dozens, is called *a chain*; and before they set out they are stripped and strictly searched. The convicts are either in upper-rooms called *gallanons*, or under-rooms called *cachots blancs* and *cachots noirs*. The former are cells on the ground-floor, which receive light from a small window on the top. The others have been constructed since the Revolution, and are subterraneous. The prisoners are never chained in their cells.

Those who are condemned to death in

Paris, are transferred to Bicêtre, where they remain till the result of their appeal to the Court of Cassation is known. If this be rejected and the royal mercy is not extended to them, which is known in about 40 days after their sentence, they are taken, on the day fixed for their execution, from Bicêtre, at 7 in the morning, and are conveyed to the Conciergerie; and from thence at 3 in the afternoon, in a cart, to the place of execution.

Bicêtre is on the same side of Paris as Arcueil, already described, and only a small distance from it. The ground between them is full of stone-quarries, particularly near *Gentilly*, a pretty village in a valley on the river *Bièvres*. Both these places lie between the two great roads of Italy, by Nevers and Lyons, and of Spain, by Orleans. The stranger who would wish to make further excursions on this side of Paris, may visit *Choisy-le-Roi*, on the Seine, to the east of the road to Italy, and *Fontenay-aux-Roses*, *Bourg-la-Reine*, and *Sceaux*, near the road to Orleans. We shall notice a few particulars concerning each of them.

CHOISY-LE-ROI.

This pretty village, which has a very English appearance, is situated $2\frac{1}{2}$ leagues from Paris, on the banks of the Seine, where there is a fine bridge erected by Lewis XV. The surrounding country is all arable land.

An ancient chapel, which was erected here in the 13th century, was rebuilt in 1696, at

the expense of Mademoiselle d'Orleans, then possessor of Choisy. This church is placed so near the river that, when the water is high, it washes the foundation of the sanctuary.

Mademoiselle d'Orleans also erected a very fine chateau at Choisy, from the designs of Mansard. During this time the village had assumed the name of *Choisy-Mademoiselle*, which was changed for *Choisy-le-Roi*, when Lewis XV became possessor of it and had made it one of his favourite habitations. At the epoch of the revolution, when every thing which could bring to mind royalty was proscribed, Choisy was called *Choisy-sur-Seine*. But custom prevailed, and it is still called *Choisy-le-Roi*.

Lewis XV, who was fond of this spot, built on it one of the finest chateaux round Paris, and ornamented it with every embellishment which the arts could supply. But all was destroyed by the revolutionary hammers. The chateau was demolished, and the speculators who purchased it have erected manufactories on the site of it. The pleasure-grounds have also been destroyed and given back to agriculture.

The church of Choisy is a model of taste and elegance; but there is this singularity respecting it, that the steeple or belfry, which is separated from it, is lower than the roof. This was owing to the aversion which Lewis XV had for bells; for, to please the king, the old belfry was lowered to the height it now is;

so that the sound of the bells was hardly heard. Gentil Bernard, author of the poem *l'Art d'aimer*, and other amatory pieces, was librarian of the chateau of Choisy, when Lewis XV resided there; and he died there in 1776.—Vehicles, quai des Augustins.—*Fête*, 25th Aug.

Leaving Paris by the *Barrière d'Enfer*, and following the road to Orleans, we pass on the right the large village of

MONTROUGE, half a league from Paris, the air of which is considered remarkably wholesome. This place is full of *guinguettes*, and also contains a philanthropic institution, which is a house of retreat for aged persons that have been formerly employed in the hospitals, and also for the indigent of both sexes. These pay a fixed sum on entering, but the others are received gratis.

Farther on, to the right, on an eminence is BAGNEUX, one league and a half from Paris, surrounded with country-houses. The church, which was built in the 13th century, is worth looking at. The porch is of very high antiquity, and the sculptures on it represent God the Father accompanied by four angels, each holding a candlestick. Still farther to the right, is

FONTENAY-AUX-ROSES, which derived its name from the number of fountains, or springs, with which its territory is watered, and from the rose-bushes which are cultivated there in great abundance. This cultivation of roses gives the village a delightful appearance in spring; entire fields covered with

them have a most pleasing aspect, and perfume the air with the most delicious odours.

The inhabitants of Fontenay gather these roses, and sell them at Paris to the perfumers. They also pay great attention to the cultivation of strawberries; there are whole fields of them; and the young peasant girls of Fontenay, who are almost all pretty, bring them to Paris every year to sell.

The village is situated at the foot of a hill, 2 leagues south-west of Paris. It was the birth-place of the celebrated Anacreontic poet the Abbé de Chaulieu, who died there also at the age of 81, in 1720. In one of his poems he says :

Beaux arbres qui m'avez vu naître,
Bientôt vous me verrez mourir.

The pretty situation of this village has occasioned many country-houses to be erected in its neighbourhood. One of the most remarkable is that of Mr. Ledru, mayor of Fontenay, whose history is singular. His father, who was generally known by the name of Comus, was a very extraordinary character. The day that his son was 18 years old, he sent for him to his study, and said to him : "I began my fortune with a crown-piece; here is one for you : go, and be as lucky as me !" He then turned his son out of his house.

The young man did not fall into despair, but had recourse to some friends and set himself to study medicine. Having become one of the cleverest pupils of the Hôtel-Dieu, he was sent for by a very rich lady, and had the

l fortune to save her life. On her reco-
they were married, but at the revolution
almost all their fortune.

bout the same time, however, Comus the
er died, and left a considerable property
e divided between his son and two daugh-

Having shared it amicably, the estate
ontenay-aux-Roses fell to the lot of
Ledru, who retired there with his lady.
hing to make some improvement in his
e, he ordered the looking-glass over the
cipal chimney to be taken down, when,
is great astonishment, he found a treasure
ealed by his father, and even more con-
able than what he had left at his death.
u sent for his sisters, and shared it with
1.

ne geologist will be gratified with the fol-
g account of the strata at Fontenay,
h were ascertained by the celebrated Bron-
rd, by means of a well sunk there in 1810.
, a stratum of *sand* of 3 metres, then
y *marl* containing *oysters*, about 1 metre,
wards, 4 or 5 metres of *green marl* and
gypsum, succeeded by numerous and
beds of *marl*; then *gypsum* again. After
was found a *soft calcareous stone*, lying
arse shelly lime-stone. It was at the depth of
etres that this stone was found and that
got water.

BOURG-LA-REINE is situated 2 leagues to
outh of Paris, in a valley, and is traversed
e great road from Paris to Orleans. Dur-
he Revolution it was called *Bourg-Ega-*

lité, but the origin of its ancient name, which has greatly puzzled antiquarians and etymologists, is unknown. There is a house here, with a considerable park, built by Henry IV for the *belle Gabrielle*, and a room is shown in it in the same state as when she occupied it. Here Lewis XV received the Infanta of Spain in 1722. It is now a ladies' school. The market, commonly called *marché de Sceaux*, is held at *Bourg-la-Reine*, and not at Sceaux. This market and that of Poissy are for the butchers of the capital, and are held every Monday, when there is a great concourse of people.

SCEAUX, successively called *Sceaux-Colbert*, *Sceaux-du-Maine*, and finally *Sceaux-Penthièvre*, according to the different proprietors who have possessed it, is a large village about $2\frac{1}{4}$ leagues south of Paris. The church is very pretty and elegant, particularly the porch, and was built by the famous minister Colbert, who purchased this spot in 1677. He also erected one of the most magnificent châteaux round Paris, with an immense park laid out by the celebrated Le Nôtre. In 1700, this property was purchased by the Duke du Maine, son of Lewis XIV, by Madame de Montespan, after whose death it passed into the hands of the benevolent Duke of Penthièvre, noted for his philanthropy. The amiable and sentimental Florian lived with the duke, and composed at Sceaux some of his most charming works. He died there in 1794.

This fine spot, embellished during a century

by some of the most illustrious men in the nation became the prey of revolutionary Vandalism. Though an express decree of the Convention ordered the preservation of the house and gardens of Sceaux, and that they should be kept up at the Republic's expense, for the enjoyment of the people, and forming establishments useful to agriculture and the arts, the chateau and park were sold as national property; and the purchasers, in order to raise the money, demolished the magnificent chateau and destroyed the beautiful park for agricultural motives.

The mayor of Sceaux made the acquisition of the part called the *orangerie*. For this purchase he associated himself with some persons of fortune in the parish, who, wishing to form a contrast with the barbarism of the other purchasers, preserved and embellished their acquisition, and generously destined it to the amusement of their countrymen. Every Sunday, from the 1st of May to the 1st of November, there is a *bal champêtre* in this ancient garden of Colbert, which is much attended, and without exception the prettiest near Paris. Over the principal entrance is this inscription:

De l'amour du pays ce jardin est le gage :
Quelques-uns l'ont acquis, tous en auront l'usage.

Fête, Whitsun Monday, — Voitures, r. d'Enfer.

BOIS DE BOULOGNE.

This is the most pleasing wood near Paris, from which it is about two miles. Before the

revolution most of the trees had fallen into decay, and the revolutionary axe completed the destruction. But when Bonaparte ascended the throne, and fixed on Saint-Cloud for his summer residence, he exerted himself to restore the Bois de Boulogne to its ancient beauty. The ground was entirely cleared, and vast plantations made with broad alleys bordered with rows of trees. He also repaired the wall of the enclosure, and stocked it with small game which he often hunted. In a few years more it would have been a thick shady wood; but all these improvements were soon lost, since early in 1814 the largest trees were felled to make palisades for the defence of Paris; and in the beginning of July, 1815, after the capitulation of Paris, the English troops encamped here, cut down all the wood for barracks and fuel. A sort of wooden town appeared as by magic, with streets called by English names. The *avenue de Saint-Cloud* was then the *rue d'Angleterre*. It will require at least half a century to repair these ravages.

The Bois de Boulogne is the Hyde-Park of Paris, for rides, drives, and duels. It was here the first experiments were made with *balloons*, the most celebrated invention of the last century. Piletre du Rozier ascended from it several times, and once in presence of all the court in 1783. The Bois de Boulogne derives its name from the village of *Boulogne*, at the southern extremity of it, which is only separated by the river from *Saint-Cloud*. The ground of the Bois de Boulogne belongs to the formation which Cuvier

and Brongniard, in their *Géographie minéralogique des Environs de Paris*, call *limon d'atterrissement*, by which they mean a mixture formed of matters deposited by fresh water. It is composed of sands of all colours, marl, clay, and rounded pebbles; but what most characterizes it are the wrecks of great organized bodies found in it. It is in this formation that are found large trunks of trees petrified, and the bones of elephants, oxen, the elke and other mammalia. Botanists have always frequented the Bois de Boulogne. Tournefort often mentions it in his works, and the celebrated Jussien conducts his pupils there every year. The following species are found there: *Veronica spicata*, *galium uliginosum*, *galium virum*, *camparmila persicifolia*, *esclepius vincetoxicum*, *allium pallens*, *scilla autumnalis*, *silene nuturs*, *spargala pentandra*, *spiricæa*, *filipendula*, *chelidonium glaucum*, *thelictum agnilogifolium*, *trapica crucustrum*, *geranium sanguinacum*, *ononis parviflora*, *trifolium scalrum*, *carex filitormis*.

The Bois de Boulogne is particularly famous for the annual promenade or procession of *Longchamp*, which takes place on the Wednesday, Thursday and Friday of Holy Week. Longchamp was formerly an abbey, or convent, situated near the Bois de Boulogne, on the right bank of the Seine, in the first bend formed by that river on its leaving Paris. It was founded by Isabella, sister of Saint Louis, who died there in 1269. Saint Louis, who was very fond of his sister, attended her fu-

neral. She was first buried in the cloisters, according to the custom of those times ; but many miracles being said to be performed at her tomb, her body was taken up and transported into the church. . Two other French princesses died nuns in this convent, *Blanche*, daughter of Philippe-le-Long, and *Jeanne de Navarre*. As this convent was celebrated for the vocal music of its church, it had become a custom, before the Revolution, to go there to Vespers, and particularly the office called *ténèbre*, in Holy Week, of which the music is very fine. This custom, by degrees, degenerated into a fashionable drive, and is now nothing but a string of carriages of all descriptions and a cavalcade of horsemen. Here is displayed every year all the finery, luxury, elegance and coquetry of Paris. On the spot where the abbey of Longchamp stood is a ferry across the Seine. On the border of the Bois de Boulogne is

BAGATELLE, a delightful rural residence, the property of the late Duke of Berry. The house was built, and the grounds laid out by the Count d'Artois : it suffered much during the Revolution, having been for a length of time a restaurateur's, and afterwards inhabited by Eugene Beauharnois, but has since been restored to all its pristine beauty. This small, but elegant villa, consists in an entry-yard, a range of buildings for servants and suite, on which is the inscription, *parva sed apta*, a small but neat interior yard, called *cour d'honneur*, and a square pavilion with a

semi-circular façade on the back part, towards the garden. The inside consists in a small vestibule, to the right a billiard-room, on the back part a round saloon, with a cabinet or boudoir on each side, and a dining-room to the left of the vestibule.

The first object of attraction in the vestibule, is a fine marble bust of the Duke of Angoulême; under which is the following extract of the letter written by this prince, when prisoner in the South of France in 1815.

“ Me voilà ici, entièrement résigné à tout, et bien occupé de tout ce qui m'est cher. Je demande, j'exige que le Roi ne cède sur rien pour me ravoïr. Je ne crains ni la mort ni la prison, je suis prêt à tout, et tout ce que Dieu m'enverra sera bien reçu.”

LOUIS ANTOINE.

Pont St.-Esprit, 10 Avril 1815.

In the billiard-rooms is a fine portrait of the late Duke of Berry on horseback.—The boudoir on the right of the saloon, contains some very good pictures, amongst which the most conspicuous are: Henry the Fourth playing with his children, and discovered in a ludicrous attitude by Sully entering his room; painted by Revoil.—Two bag-pipe players, by Miss Lescot.—The saloon hung with red damask and ornaments, imitating gold, contains some very fine mirrors, but no paintings.—The boudoir to the left is embellished with some valuable pictures, amongst which may be distinguished; an exquisite picture of a farmer's boy, with a pig in his arms, by Bonne-

fond, of Lyons.—A fruit piece, by Van Dael, painted in 1814.—A view of Bagatelle, when a grand fête was given there in 1816; by Le-comte.—The dining-room presents, as a natural curiosity, an eagle, shot by the late Duke of Berry in the forest of Fontainebleau, the 27th November, 1817.

The first and only upper-story, contains to the right of the staircase the apartments of the Duke, consisting of an antichamber, in which is a fine drawing of the cuirassiers of the Duke's regiment.—A second antichamber, containing various designs of Bagatelle and its gardens.—A boudoir hung with lilac silk, and golden-like borders; it contains a picture in pastel of the Countess of Artois, mother to the late Duke of Berry.—The late Duke's bed-room is hung with white striped green silk, the ceiling hung over with the same in the form of a tent.—The Duchess's apartments consist of: 1st, antichamber; 2nd, an antichamber, hung with red damask and yellow borders.—A boudoir, hung with watered blue silk, with silver-like borders.—The bed-room is hung with yellow silk and blue borders.

These rooms are very small and low; they offer a mysterious appearance, like the whole building; but they are neatly and most tastefully fitted-up; by no means, however, in the luxuriant seraglio style, introduced formerly in this mansion by the Count d'Artois.

The gardens are laid out with taste.

The view at the entrance, on the left of the pavilion, presents a fine bowling green, slop-

ing down to a fine canal, and rising on the other side till covered by a bower; winding alleys surround this open space; the canal extends through nearly the whole garden, in a very circuitous direction, which gives origin to a variety of puny bridges, affording little gratification to good taste. On the right side is a grotto, with an issue to the piece of water; farther on, an artificial hill, from the top of which there is an extensive view of the villages of Neuilly, Sevres, St. Cloud, Mont-Calvaire, and other scenery in the neighbourhood: it is a pity that the river Seine cannot be discovered from this elevation. Under this hill is the ice-house, and opposite to it another large grotto on the bank of the canal. From hence you walk along the canal to meet another high hill, from which leaps a small waterfall, issuing from a basin on the top. Underneath are seen a white swan with a yellow beak, and a black swan with a red beak and twisted feathers. Returning towards the pavilion you meet a hermitage and cottage, of trifling consequence, and, finally, some silver pheasants in a pheasantry.

Behind the pavilion is another garden, in the French taste, with a kind of parterre, and straight alleys on both sides; at the end of the right one is a good marble statue of Mercury, on the left a similar one of Venus: to the right of this last statue are swings, etc. for the amusement of the noble guests.

Bagatelle is on the whole a neat little box, pleasing to the eye by a simplicity of style not

wholly destitute of grandeur; and, except the minute defects in the garden, it is easy to discover that such a mansion is built only for the retirement of a Prince. The outside of the pavilion is adorned on both sides of the entrance with fine statues of Hebe and Bacchus.

The pleasure grounds, or *jardins anglais*, are prettily laid out. The variety and beauty of the objects excite a multitude of successive and agreeable sensations. Abounding in happy natural situations, a pleasing disorder, art so cleverly disguised as to assume the appearance of nature. The *hermitage* invites the mind to soft meditations, and impresses a tender melancholy. Leaving this retired spot, we traverse groves, meadows, valleys and brooks; a delightful path leads to the entrance of a dark cavern; the obscurity makes you draw back, but curiosity prevails, you enter, and are in total darkness, till a ray of light, as you advance, pierces the gloom, and you are agreeably surprised with the view of a fine piece of water, and a rock crowned with a gothic pavilion. Farther on is another rock, almost entirely surrounded by a little lake; from its summit a sheet of water falls in a cascade. In other parts are marble busts, or statues on pedestals, which recall to mind the glory of heroic ages, while gods and nymphs bring before our eyes the mythological fictions of Greece. An obelisk, on which hieroglyphics are engraved, transports our thoughts to the wonders of ancient Egypt. Illusions and sensations are agreeably multiplied on every side, in this truly delightful spot.

Bagatelle was built by Bellenger, in consequence of a heavy wager between the Count d'Artois and another distinguished personage, arising from an expression of the latter, one day when they were hunting together in the Bois de Boulogne, that there ought to be some contiguous place of repose after the fatigues of the chase. The bet was for 60 days, but it was finished in 58; and what rendered the undertaking more arduous, was, that the site being full of rocks, required mining, etc. ere the building could be commenced.—The expenses were of course enormous.

This mansion can only be seen on Wednesdays. Tickets for admission to be had by writing to Count de Mesnard, officer of the household of the Duchess of Berry, rue du faub. St.-Honoré, hôtel de l'Elysée-Bourbon.

On the opposite side of the Bois de Boulogne, near the high road from Paris to Versailles, are the villages of *Passy* and *Auteuil*.

PASSY, from its proximity to the capital and the Bois de Boulogne, and its elevated situation, which renders the air salubrious and the views extensive and agreeable, is much frequented both by Parisians and foreigners; it contains several pleasant houses with large gardens. But it is principally celebrated for its mineral waters, which are strongly impregnated with iron, and are much used by the Parisians. The spring and the spot where the waters are taken are worth visiting. They are situated in a large garden, with fine shady walks and terraces one above the other.

At the extremity of Passy, at the entrance of the Bois de Boulogne, opposite the chateau *de la Muette*, much frequented and embellished by Lewis XV, is a wide esplanade, in the middle of which is a building called *le Ranelagh*, where there is, during summer, a *fête champêtre* every Sunday. The pleasure grounds of *La Muette* are extensive and pleasant; but the chateau was demolished during the revolution. Passy suffered much during the occupation of Paris in 1814-15.

The celebrated Franklin resided at Passy in 1788, and a street, and a barrier leading to it, are called by his name. Here died the famous Abbé Raynal, in 1796, after having resided in the village for several years; and in 1803, Piccini, the rival of Gluck. Passy is separated from Chaillot only by the wall of Paris.

AUTEUIL, about a league from Paris, on the road to Versailles, is pleasantly situated at the entrance of the Bois de Boulogne. It is famous for having been the favourite retreat of Boileau, Moliere, Racine, Helvetius, Cabanis, Condorcet, Count Rumford, and other eminent men, who died there. In the churchyard is a handsome monument of the illustrious chancellor d'Aguesseau, who died in 1751. On the other side of the river, at the foot of the *Mont-Valerien*, is

SURESNES, a large village, 2 leagues from Paris, formerly famous for its wines; but they are now thought detestable. *Suresnes* is remarkable for the festival of the *Rosière*, celebrated there every year on the 15th of August. According to the foundation, the rector is to

select; after vespers, three girls of the village, above 18 years old, most distinguished for their good conduct; and is to make his choice known to the *syndics* and *marguilliers* of the parish. The latter assemble about 6 in the evening, and proceed to the election of the *Rosière*, by ballot. The fortunate girl is afterwards crowned with a garland of roses, and receives 300 francs. In 1788, this ceremony was performed in the presence of the Countess d'Artois, who herself placed the crown on the head of the *Rosière*.

MONT-VALERIEN.—This hill, which is a conical insulated mount, is one of the highest near Paris, being 186 metres above the river, at the *Pont de la Tournelle*. It is similar in its form and composition to the hill of Montmartre. The habitations upon it owe their origin to several communities of hermits and monks who succeeded each other down to the revolution. On the summit of the mountain were three great crosses, representing Christ crucified between two thieves; from which it obtained the name of the *Calvaire*. It was a place of great devotion, and much frequented, particularly during holy week, but the two communities of priests and hermits were suppressed by a decree of the constituent assembly in 1791. The church, chapels, and other buildings, were in existence a few years ago; but Bonaparte having been informed that several priests and bishops used to assemble there, and hold secret meetings, chiefly in the night, he suddenly gave an order to the gre-

nadiers of his guard, who were in garrison at Courbevoie, to proceed to the Mont-Valérien, to seize the *conspirators*, and level all the buildings to the ground; which order was punctually executed. Soon after this, Bonaparte ordered a much more magnificent building to be erected on the top of the hill, destined first for a *succursale* to the *maison impériale* of Ecouen. But he afterwards changed it into a barrack. Since the restoration, it has been given to the *pères de la mission*; the crosses and chapels have been restored, and it has returned to its original purpose, of a place of pilgrimage for the devout. The Duchess d'Angouleme frequently performs her devotions there. From the summit of this mountain there is a magnificent view, superior even to that from Montmartre.

PLANTS.—*Athamanta libanotis*, *seseli annuum*, *allium rotundum*.

SAINT-CLOUD.

The town and palace of Saint-Cloud, situated on the banks of the Seine, about 5 miles from the capital, are almost coeval with the French monarchy; for the kings of the first race had a dwelling there. It obtained the name of Saint-Cloud from *Clodoald*, grandson of Clovis, who, having made his escape when his two brothers were murdered by their uncle Clotaire, concealed himself in a wood which then covered this part of the neighbourhood of Paris, and having led the life of a hermit, died there towards the end of the 6th century, and bequeathed his her-

mitage and a church he had built near it to the chapter of the church of Paris.

After his decease, he was canonized and placed among the saints; and the village, then called *Novigentum*, took the name of *Sanctus Clodoaldus*, from which, in the course of time, was formed that of Saint-Cloud. It was at Saint-Cloud that Henry III was assassinated by Jacques Clement, in 1589. The palace of Saint-Cloud will always be remarkable in the annals of France, for the revolution, called of the 18th brumaire (10th November, 1799) which was operated without the effusion of a drop of blood, and which placed Bonaparte at the head of the government of France.

The town of Saint-Cloud is situated on the left bank of the Seine, on a steep hill. Most of the houses are ill-built; but outside of the town, and following the course of the river, are several country-houses, remarkable for their construction and fine situation, forming an amphitheatre, with a delightful view over the Bois de Boulogne, and the valley extending along the river, as far as Neuilly. The surrounding country is almost entirely cultivated with vines, except the park, which is of vast extent. There are three different roads to Saint-Cloud; that of Versailles, which branches off to it; that which goes through Passy, the Bois de Boulogne, and the village of that name; and the third, which begins at the gate of the Bois de Boulogne, called *la porte de Maillot*, traverses the wood in its greatest breadth, and also terminates at the bridge of Saint-Cloud. The palace is one of

the finest and most considerable in the environs of Paris, and is distinguished for its beautiful prospect, its gardens, park, magnificent cascades, and the masterpieces of painting and sculpture which it contains. It was originally built by Jerome de Gondy, a rich financier, in 1572. After his death, it was possessed consecutively by four bishops of Paris, all of that family, and was even then renowned for the extent and beauty of its gardens and the artificial ornaments which embellished it. Lewis XIV purchased the *chateau de Gondy* in 1658, to make a present of it to his only brother the Duke of Orleans, who spared no expense in the improvement and embellishment of it. The repairs and additions were confided to Lepautre, the Duke's private architect, and to Girard and Mansard, the King's architects. These celebrated artists combined their talents, and formed from the different buildings already existing, a whole, uniform and entire in all its parts.

Le Nôtre was charged with the plantation of the park, and is thought to have succeeded better at Saint-Cloud than in any other grounds which he laid out. This magnificent seat of the Dukes of Orleans, which was successively embellished by them, remained in their family till 1782, when Marie-Antoinette, Queen of Lewis XVI, made the purchase of it. She took great delight in Saint-Cloud, added several buildings to it, and often went there with the king. Bonaparte always showed a marked predilection for the *chateau of Saint-Cloud*, which had been the theatre of

his first elevation ; and lived and transacted the affairs of his empire there more than at Paris.

The chateau of Saint-Cloud is situated on the left of the bridge on entering the town, and on the southern slope of the hill. This situation prevents the view from being extended on every side, as it is commanded by the hill on the three sides. But to the east, the eye wanders without any obstruction, over an immense space, beyond Paris and the neighbouring country.

The palace is not a regular building, but the principal front is adorned with several remarkable pieces of sculpture. On the pediment is Time with his attributes ; he shows with one hand a dial surrounded by children who represent the parts of the day. The cornice, in a very good style, is supported by four columns of the Corinthian order, and is surmounted by four allegorical statues representing Force, Prudence, Wealth and War. The first story is lighted by eleven windows in front, above which are medallions and low-reliefs exhibiting the twelve months of the year ; the middle one, in two compartments, comprises August and September. The right wing is also adorned with sculptures. There is Cybele, the goddess of the earth ; and in the niches four statues ; Youth, Music, Eloquence and *la Bonne Chère* : the pediment of the left wing, which fronts that of the right, presents Bellona. In the niches are four statues : viz. Comedy, Dance, Peace, and Abundance.

The statues are by Denizot, the pediments

by Dupont. The chapel is 48 feet in length, by 26 in breadth, and can contain 150 persons. It is of the Ionic order, with pilasters, supported by a basement of the Doric order, the part of which facing the altar projects, and is supported by two columns, forming a tribune. Between the pilasters are arcades; those alone are decorated with balconies, projecting with balusters, and are pierced by eight windows, which, to the right, look on the park, to the left on the gallery. In the tribune, the middle arcade is pierced by a door which opens into the *salon de Diane*. The archivolts of the upper arcades are ornamented with groups of angels sculptured by Deschamps. Before the altar is a low-relief in stone, 6 feet high by 5 broad, representing the Virgin, the infant Jesus, Saint Simeon and Saint Anne, by the same artist. Above the last order of architecture, the vaulted ceiling is painted *en grisaille* by Sauvage. It is composed of a great centre, on which is painted a heaven, surrounded by 12 compartments distributed above the pilasters; the 4 placed at the angles represent the 4 evangelists; the 4 in the middle exhibit Truth, Force, Justice, and Charity: the 4 others are the candlestick with 7 branches, the pontifical ornaments, the tables law, and the holy ark.

The park, is remarkable as a whole, and for the pleasing variety of its different parts. Since it was opened as a public promenade, it has always been a favourite resort of the Parisians. The famous fair or *fête* of Saint-

Cloud, held here, our readers will find a description of at page 58.

When the Queen Marie-Antoinette purchased Saint-Cloud, she left the entrance of the park free as before, but reserved for herself as a private walk the part adorned with statues, and enclosed it with palisades. These were renewed by Bonaparte; so that the park is really divided into two, one of which is, in some sort, contained and surrounded entirely by the other. The one is called *le petit parc*, the other *le grand parc*. The little park begins at the chateau itself, and extends to the left, almost always rising, to the summit of the hill. On the right only, and below the chateau, is a sort of valley, which has its appropriate beauties. This park also contains gardens and parterres, ornamented with groves, glades, and pieces of water, and decorated with statues, most of which are excellent. In the parterre of the *orangerie* is a representation of the four seasons. On the right are Antinous, by Bonuzza; Diana, by Capevox, (who, under the features of the goddess, has exhibited Marie-Adelaide de Savoie :) two vases of white marble fluted, the handles representing heads of satyrs: Bacchus, by Pusini, and Ceres. On the left, Hygeia, Juno, the Discobolus; Melpomene, by Coustou, junior; two vases, adorned with low-reliefs, displaying one, the triumph of Thetis, the other that of Amphitrite.

Bassin des trois Bouillons. Health, Sickness, the Rhone, Cupid and Psyche, Cupid

bending a bow.—*Tapis des trois bouillons*. A fawn asleep.—*Salle de verdure*. Meleager, by Coustou.—*Grand tapis vert*. A centaur.—Near the *bassin Saint-Jean*, Iris.—*Petite salle de verdure*. Hippomene and Atalanté. Near the *goulottes*, the wounded gladiator; above the *goulottes*, the player on the cymbals, the Callipyge Venus. In the grotto facing the *saloon of Mars*, Cupid playing with a fawn.—In the *horse-shoe basin*, Flora, a Rape, the Grinder, Bellona, and Apollo destroying the serpent Pytho.

A part of the little park, to the left of the *bassin des vingt-quatre jets*, is called *la Félicité*.

The great park extends from the Seine, from which it is only separated by the road from Sevres to Saint-Cloud, to the summit of the hill, and beyond it. The entrance is by two fine iron-grated gates, one of which, erected in 1810, is on the *place*, the other on the great avenue, which is planted with horse-chesnuts, and terminates in a sort of esplanade called *l'Etoile*. Here, during the *fête* of Saint-Cloud, is commonly the best dancing. To the right of this avenue, is a long range of shops, constructed in 1807. These are let during the fair, and the town of Saint-Cloud makes a considerable revenue by them. Some even are occupied during the whole year.

To these shops succeed a *café*, and beyond it, still on the same side, two quincunxes planted with chesnuts and limes, in the midst of which is the great cascade and its basin. The part of the park which begins at this

place, and stretches on the left as far as Sevres, is intersected by fine avenues, planted with elms. Some of the trees are of a prodigious size and height.

The *cascades* of Saint-Cloud are divided into two parts; the first is known by the name of the *haute cascade*, the other is called *la basse cascade*: in the middle of the first is a fine group representing the Seine and the Marne. The *basse cascade* is not less imposing than the *haute* by the abundance and rapid expansion of its waters; it is much larger, and its effects more multiplied. These cascades consume an amazing quantity of water. It has been calculated that the enormous mass of 3700 hogsheads of water is necessary to supply them for one hour. The reservoirs which distribute this extraordinary mass of liquid are so disposed that the cascades can play every fortnight, for 3 hours together, and even for 4, if the basins are allowed to be emptied.

Grand jet. The great *jet d'eau*, known by the name of the *jet géant*, is to the left of the cascades, and a little above. Placed in front of a large fine alley, which terminates in the *great avenue*, near the esplanade of l'*Etoile*, it springs with an incredible force and rapidity from the bottom of a fine basin, of which it is the central point. Surrounded by lofty trees, which form a superb hall of verdure round it, it falls in rain on their virent summits, and gives them freshness and life. It rises 125 feet in height, which is more than the elevation of the column in the place Vendôme. It con-

sumes 600 hogsheads of water in an hour ; and the fine basin into which it falls is an acre in extent.

One of the finest spots in the park, is that where the obelisk stands, surmounted by a copy in baked earth of the Athenian monument of Lysicrates, vulgarly called the *Lantern of Demosthenes*. From its summit is one of the finest views near Paris. The flower-garden, or *parterre*, is situated at the extremity of the great park, near Sèvres : it contains nearly seven acres. There are other buildings belonging to this palace, which are worth seeing, as the *orangerie*, the theatre near it, the stables, the *manège*, the *pavillon de Montretout* and the *pavillon de Bréteuil*.

Having now given a description of the park, gardens, and chateau of Saint-Cloud, and their various appendages, we shall proceed to a description of the interior and of the different apartments.

Interior of the castle.—The apartments of the castle not being all fitted up and furnished, we can only give a description of those most finished. The first part consists of the rooms called *grands appartemens*, to which the visitor arrives by the *grand vestibule*. In this vestibule, to the right, is the great marble staircase; to the left the small staircase leading to the lobbies of the apartments. Two groups in bronze are in this vestibule : the one represents the rape of Proserpine, the other that of Orithia. An Egyptian figure in basalt ; two cups in porphyry. The marble

staircase leads to the *appartemens d'honneur*, which are preceded by the

Salon de Mars.—In this saloon, adorned by 16 Ionic pilasters and 4 columns of white marble, of one single piece each, are excellent pictures of Mignard, representing the Forges of Vulcan, accompanied by Pan, the Fawns and Bacchantes; on the other side, Mars and Venus surrounded by Loves and Graces. The ceiling represents the assembly of the gods called on by Vulcan to be witnesses of the injury done him by Venus. Above the doors are 1st, Jealousy and Discord; 2d, the pleasures of the gardens. On the four corners of the ceiling is the motto of the Duke of Orleans: *Alter post fulmina terror*. Above the mantle-piece is a painting of Henry II giving the order of St. Lazarus to the Viscount of Tavern. From this saloon we pass to the

Gallery of Apollo, adorned by Mignard. The picture above the door is Latona, indignant at the insults of the Lybian^s, demanding vengeance of Jupiter. The ceiling contains 9 pictures: the largest represents Apollo, or the Sun, coming out of his palace, accompanied by the hours of the day under the zephyrs, which spread dew along them. Aurora is in a car, preceded by Cupid spreading flowers, and Light dispels the Night and the Constellations. This large picture is accompanied by the Seasons. Spring is represented by the marriage of Flora and Zephyr; Summer, by the feasts of Ceres; Autumn, by the feasts of Bacchus, where this god is in a car accom-

panied by Ariadne; Winter, by Boreas and his sons. The Pleiades are melting into water; Cibeles implores Heaven. In the back-ground is an agitated ocean, the shores of which are covered with ice. Four small pictures are in the curve of the ceiling, viz: 1st, Clymene offering her son Phæton to Apollo; 2d, Circe, to whom Cupid offers enchanted herbs; 3d, Icarus falling from his chariot: 4th, Apollo showing to Virtue a brilliant throne which he intends for her. At the end of the gallery is a picture of Parnassus. The windows are adorned with fruit and flower pieces, painted by Fontenay. Eight low-reliefs complete the painted ornaments of this gallery: they are Apollo and the Sibyl, Apollo and Esculapius, the judgment of Midas, the punishment of Marsyas, the metamorphosis of Coronis, Daphne changed into a laurel, Cypris into cypress, Clytie into a sun-flower. Four new portraits of Louis XV and XVI and their queens have lately been placed in this gallery, in which are also two vases of Sèvres china, of an oval form, nearly two feet high, which are valued 24,000 francs. A large vase of the same china with a blue ground, valued 60,000 fr.; six china vases.

Salon de Diane.—The middle of the ceiling represents Night; the four other pictures are Hunting, Bathing, Sleep, and Diana's Toilet. The tapestry is of the Gobelins, in three pieces, representing the rape of Helen, the judgment of Paris, and the toilet of Venus; all made during the reign of Louis XIV.

The furniture is covered with tapestry of Beauvais. Above the mantle-piece is a modern picture of great beauty, representing the education of Achilles, by Regnault. The lustre is of German cut glass.

Hall of the Throne.—The ceiling is painted in plaster colour, by Munich; in the middle is a representation of Truth, by Prudhomme. Above the mantle-piece is a picture of the *Grand Dauphin*, father to Louis XV. The tapestry is of crimson damask, of the manufacture of Lyons; valued at 56,000 fr.;—two indifferent chandeliers of German cut-glass;—a clock in bronze, by Lepautre, and four gilded statues, are the ornaments of this room.

Salon des Princes.—The ceiling is painted as the preceding; the walls are covered with *Gros de Tours* silk, white ground, ornamented with flowers and peacock feathers; valued at 6,200 fr.; the chairs are covered with watered-silk, upon which there are various pictures by Perot;—a German cut glass lustre;—a splendid clock, by Robin, valued 10,000 fr.;—two rostral columns of yellow antique marble;—two vases, one in china, the other in porphyry;—a bust of the great Condé, in bronze;—two chandeliers in porphyry, most splendidly ornamented with gilt brass. This saloon is furnished as in the time of Marie Antoinette.

Hall of the Council.—The ceiling painted as above. The figure in the middle, representing Aurora, is by J. Ducq. The tapestry is in 8 parts, in crimson and purple velvet of the

manufacture of Lyons, valued 92,000 francs. The furniture is covered with the same tapestry. Above the doors are two pictures, viz. : Joseph and Potiphar, by Spada ;—Clorinda and Tancrede, by Tiavini ;—two lustres of French cut glass, with 30 branches, each valued at 10,000 fr. ;—a clock representing Lucretia's death, by Lepaute, 3,000 fr. ;—four large chandeliers in bronze, with gilt ornaments, 30,000 fr. ;—two china vases, blue ground, 6,000 fr. ;—two with goat's heads, 4,500 fr. ;—two others, 3,000 fr. This saloon was furnished in 1812.

Hall of the Guards.—It is furnished with blue tapestry, and contains a clock by Lepaute, and a group of three females in bronze.

Next follows the apartment of the Queen, now of the Duchess of Angouleme. It consists of an entrance and billiard-room hung with paper, green ground with vine borders ; the furniture of beech-wood lined with *tissu de crin* ; billiard table in solid mahogany. This room was furnished in May, 1814.

First saloon.—Yellow tapestry, furniture, beech-wood and Beauvais tapestry.

Pictures.—The interior part of the church of the Feuillans, in Paris, by Daguerre ;—the interior of the Museum of the Augustins, in Paris, by Bouton ;—two views of Naples, by Denis ;—Pygmalion ;—the happy and unhappy Mother ; by Miss Mayer.

Furniture and ornaments.—Two marble tables, valued 11,000 fr. ;—two porphyry

vases, 6,000 fr.;—two china vases; 12,000 fr.;—two Japan china vases, 1,000 fr.;—two vases in lava, antique form. On the mantle-piece a bronze statue of Marcus Aurelius.

Second saloon.—Tapestry, yellow silk with medallion-like ornaments;—furniture lined with red Indian silk, and white ornaments;—a chandelier in French cut glass with sixteen branches, valued 20,000 fr.;—a clock by Lepaute, 2,500 fr.;—an ewer in cut glass, 20,000 fr.;—two cut glass cups, 6,000 fr.;—two round cups, of green porphyry, 2,500 fr.;—several china vases.

Bed-room.—This was formerly the queen's bed-room; the tapestry is Lyons green silk with yellow flowers;—the bed hung with yellow silk;—a clock;—two china vases.

Study.—In gilt wood with fresco pictures. The furniture is of Lyons white silk;—the canopy arms are made like swan-heads with exquisite taste;—the tables, secretary, etc., are of the root of the yew-tree.

Bath-room, comprehending appropriate furniture.

Toilet-room.—In gilt wood; the floor of different coloured wood. Here is a very large and splendid looking-glass, and a most superb table with mosaics.

The Duke of Angouleme's apartments adjoin this, and contain a part of the former king's apartments. The following is the order of the rooms.

The duke's bed-room.—Tapestry, purple silk

and golden ornaments;—bed hung in the same way;—the furniture citron wood;—two antique vases of agate.

Saloon.—Hung with blue silk;—furniture lined in the same way, and golden ornaments;—the lustre is in cut glass, esteemed 4,000 fr.;—the clock, 2,400 fr.

Saloon of reception.—It has a fine view of the garden by a central window made of one single large pane of looking-glass, over which a mirror slides by touching a spring, transforming thus the most striking view into the most magnificent mirror. The tapestry is of blue silk;—the furniture covered with white silk and golden ornaments;—the lustre, in French cut glass, is valued at 36,000 fr. This was formerly the king's bed-room.

Second saloon.—Tapestry, apricot silk;—furniture lined in the same;—the lustre in German cut glass;—several vases in porphyry and china.

Pictures.—The arrival and reception of the Duchess of Berry at the forest of Fontainebleau, by Lecomte;—four naval subjects, by Vernet;—Leo the Tenth visiting the workshop of Raphael, by Marlet.

Billiard-room.—Tapestry, green silk;—lustre in German cut glass. It contains a fine picture of the interview between Orestes and Iphigenia, by Regnault. There is also a statue in bronze of Cleopatra.

Antichamber.—This was refitted in May 1814. From thence, the issue is to the former queen's staircase, in the vestibule of which

is a large chandelier in white marble, with a vase valued at 20,000 fr. In the walls are two basso-relievos : the one representing Hippomenes and Atalanta ; the other the goddess of spring, both by Deschamps.

King's apartment.—This apartment not being fitted up, we are unable to give a full description of it; we can only trace the improvements anticipated. The hall formerly called *salon de granit* will remain in its actual state. The three following saloons will also remain, but hung with different tapestry. The library will be transformed into a saloon. The king's bed-room will be hung with white silk.

The salon blanc.—Tapestry unknown yet.

The salon de famille is in its former state, and will remain so. It contained the pictures of the Bonaparte family, which, it is said, were taken away by marshal Blucher ; it is destined to be the king's study.

In the left wing, on the first story towards the yard, is the apartment of Monsieur. It is only fitted up temporarily during the residence of the court at St. Cloud. Being low and damp, the furniture is afterwards taken out, and the apartments shut. It contains nothing very interesting, being quite plain, and only fit for a temporary residence.

Having thus completed our description of the castle, gardens, and apartments of Saint-Cloud, with the most scrupulous accuracy, we must observe that, as it is usual in France frequently to change decorations, and those of the royal palaces in particular, our ac-

count may not, perhaps, hereafter be altogether correct.

The annual expense necessary to keep up St. Cloud is divided into two parts: one concerns the buildings, the other the furniture. In that of the buildings is comprised that of the waters, parks, and gardens. The regular and annual expense of the buildings is estimated as follows:

Buildings.....	45,000 fr.	} 94,000 fr.
Waters	13,000	
Parks and gardens...	36,000	

The keep of the furniture is divided into the fixed and unfixed keep, which, united, form, taking a mean term, nearly 20,000 fr.

Sum total.... 114,000 fr.

Fête or fair of Saint-Cloud. This begins annually on the 7th of September and lasts three Sundays. It is the most celebrated fête in the vicinity of Paris, and draws immense crowds of people. It is held in the park itself, and without having seen it, it is impossible to imagine the number of tradesmen, mountebanks and persons of all classes who assemble on this occasion. It is on the two last Sundays that the fête is most numerously attended; some go to it by land, others by water. In the evening the pleasures of Terpsichore and Momus succeed to the other amusements of the day. Dances are formed on every side, and the music of instruments resounds to a distance. The great avenue is

lighted and decorated with a fine illumination. The quincunxes, which are the theatres of the dancers, sparkle with a thousand lights; the cascades, garnished with lamps, seem to roll rivers of fire. The great avenue is inundated with individuals of every age, sex, and condition, and the fête is kept up till a late hour. During all the time of the fête of Saint-Cloud, the great apartments of the chateau are open, and the public may visit them at their leisure. The cascades and the great *jet d'eau* also play each of the three Sundays, and the time to see them is from three to five.

Many strangers who go to see Saint-Cloud, attempt to see Versailles the same day; but, as the latter requires an entire day, they would do better, after visiting Saint-Cloud, to see the porcelain manufactory of *Sevres*, and the royal palaces of *Bellevue* and *Meudon* in the immediate neighbourhood; they might then return to Paris by *Issy* and *Vaugirard*. We shall now describe those different places. Cabriolets for Saint-Cloud, stand on the quay of the Tuileries.

SEVRES.—This village is one of the most ancient in the environs of the metropolis, for it existed in 560. The bridge of Sevres, which is old, is of wood, and has 21 arches. It is divided into two by an island which happens to be in the middle of the Seine at this spot. Since the revolution, the bridge of Sevres was in such a ruinous state as to require frequent reparations; but Bonaparte, instead of attempting to repair it, began another of stone, lower

down, in 1812. It was almost terminated in 1815, when an arch was blown up to prevent the passage of the enemy. This has been repaired, and it is now on the point of being opened to the public.

The village of Sevres is principally celebrated for the magnificent manufactory of porcelain established there, and which takes its name from it. It was first established at Sevres about 1750, and having been purchased some years after by Lewis XV, has always since formed a part of the domain of the crown. The manufactory of Sevres is a handsome building, and contains a sort of Museum in which is a complete collection of all foreign china, and of the raw materials which are used in their fabrication; a collection of all the china, earthenware, and pottery of France, and of the earths which enter into their composition; finally, a collection of models of ornamental vases, services, figures, statues, etc. that have been made in the manufactory since its formation. These different models or specimens are ranged in order, and form a very curious sight.

The old manufacture of Sevres is a compound of glass and china earths, susceptible of combining by fusion; it was called *porcelaine tendre*, and was not the real china substance used in China and in Saxony. This substance is now discovered under the name of *kaolin*, and extracted from the quarries near Limoges. It is, when fabricated, called *porcelaine dure*; it requires a great fire to be hardened,

but is acknowledged not to acquire such a degree of hardness as the Saxon china, though whiter in colour and equally light.

What is called *biscuit de Sevres*, is this substance not enamelled. The paintings are done upon this china after it is hardened; it requires then only a slight degree of heat to fix the colours and enamel upon it. The workmanship of the Royal Manufactory of Sevres is much more finished than that of any other manufactory of the same kind in Paris, notwithstanding they use the same substance: the products are therefore sometimes double and triple in value, but this difference in price is acknowledged to be highly compensated by the most exquisite and difficult shapes of the objects, and especially by the most finished style of painting and gilding, by which they are adorned. The painters for the manufactory of Sevres are all of the first merit. They are: Messrs. Georget, Leguai, Berenger, Swinger, Constantin, Mad. Jacotot, for historical subjects and portraits; Robert, De Vely, Langlassé, Lebel, for landscapes; Philippine, Simson, Huart, Pain, Drouet, for flowers and ornaments. The designs, models, and architectural ideas are treated by Messrs. Percier and Fragonard; the picture subjects are due very often to the genius of Gerard and Guerin, with whom the director-general is intimately acquainted.

The number of workmen exceeds 150.

The expenses cannot be calculated, as they vary every year.

This manufactory works exclusively for the King's household; all services intended as presents to foreign courts, and every other similar article, are made here: when the King has fixed his choice, the rest is sold. Strangers are admitted daily, except on Sundays, from ten to four, to view the objects, but not the work-shops, of this splendid establishment. There is a dépôt, though but of indifferent pieces, which are for sale, at No. 55, in the rue Ste. Anne, Paris.

Applications for viewing the work-shops must be directed to Mr. Brogniart, director-general of the manufactory, No. 71, rue St. Dominique St. Germain, Paris.

There is constantly at Sevres a copious collection of the best and most exquisite pieces of this manufactory, amongst which will be observed with the greatest interest, a vase of the largest kind, worth 72,000 francs, and a table containing the views of the royal palaces. A similar one is to be manufactured with the views of the interior part of the former Musée des Monumens Français, and will be a piece of exquisite workmanship.—Cabriolets stand on the quai des Tuileries.

The valley of Sevres is bordered on both sides by numerous quarries; but good stone is scarce.

PLANTS.—*Euphorbia verrucosa*; *potentilla erecta*; *rysimum murale*; *ononis arvensis*; *trifolium alpestre*; *lichnis flos cuculi*; *valeriana dioica*; *sedum cepœa*.

BELLEVUE.—This palace is situated two

leagues from Paris, on the hill which extends from Saint-Cloud to Meudon. Mad. de Pompadour, having taken a fancy to the situation, had this house built with incredible rapidity: begun the 30th of June 1748, it was finished the 20th of November 1750. After the death of Lewis XV, his successor gave it to his two aunts, who inhabited it till the period of the revolution; when it became, with the other royal palaces, national property, and was greatly injured and damaged. The house was converted into a prison; the furniture, and all the exquisite works of art, were wantonly defaced, destroyed, or sold. The pleasure grounds, particularly the part called the English garden, are much admired.—Cabriolets stand quai des Tuileries.

MEUDON.—The chateau and park of Meudon, 2 leagues from Paris, were purchased of the Marquis de Louvois, by Lewis XIV, who gave them to his son. The chateau stands on an eminence, commanding an extensive prospect, and a very fine view of Paris. The approach is through a grand avenue, at the end of which is a magnificent terrace raised above the village of Meudon, and in front of the palace. This terrace is 260 yards in length, and 140 in breadth. It was erected by Henry of Lorraine, son of the Duke of Guise, in 1660. The interior of the palace is well distributed, and contains some fine apartments. The park and gardens are very extensive, and were laid out by Le Nôtre in his best style; but, during the revolution, this place was exposed to all the

devastations of the republican vandals, when whole rows of the finest trees were destroyed. Lewis XVI sometimes inhabited Meudon, while his aunts were at Bellevue; and, in 1789, his eldest son died there at the age of 7 years. When Bonaparte became Emperor he restored Meudon to its ancient splendour. The gardens were replanted, the chateau was repaired, and the apartments magnificently furnished. In 1812, it was appropriated for the residence of Bonaparte's son.

At the bottom of the hill of Meudon, almost on the bank of the Seine, and near Sevres, are the curious chalk quarries of *Moulineaux*. The entrance of these quarries is on a level with the soil of the bank of the river; they are of vast extent, several hundred feet below the summit of the hill of Meudon, and are supported at intervals by enormous pillars of chalk, which, by torch-light, have a very picturesque effect. Here, under an immense vault, the workmen manipulate the chalk and prepare it for sale, by the name of *blanc de Meudon*. The park of Meudon is planted entirely on a *sandy* bottom of a great thickness, which covers almost directly the great mass of chalk, of which the hill is composed. This sand contains mill-stone in almost all its parts; it is found in thin interrupted beds, but is only worked for building.

PLANTS.—*Phalaris utriculata*; *briza minor*; *avena pratensis*; *angelica sylvestris*; *adoxa hydropipor*; *anemone ranon culoides*; *melampyrum sylvaticum*.

Cabriolets for Meudon stand quai des Tuileries.—Fête, the two Sundays after the 4th July.

ISSY, 3 leagues from Paris.—Quitting Meudon to return to Paris, we arrive at the village of Issy, supposed to have derived its name from an ancient temple dedicated to Isis. On a height, facing the church, is an old gothic structure, called *maison de Childebert*, and it appears that some of the French kings of the first race had a palace here. In this village was represented in 1659, the first French opera; called *la Pastorale*, the author was Pierre Perrin, a native of Lyons.

Here also, in 1695, were held the conferences, presided by Bossuet, in order to examine the doctrine of some books published by Fenelon, which were condemned.—Cabriolets, rue d'Enfer.

VAUGIRARD.—This large village, close to the walls of Paris, is much frequented by the labouring classes of the same side of Paris on Sundays; and is therefore filled with guinguettes and every convenience for dancing and drinking, for these humble votaries of Terpsichore and Bacchus. The quarries of Vaugirard present the following strata: first 18 beds of calcareous and argillaceous *marl*, forming a mass of about three metres in thickness. Then strata of coarse limestone, containing *lucines*, *cerites* and *milliolites* in prodigious quantity. Immediately below a red stratum, almost solely composed of *cerites*, is a layer of *marly limestone*, with numerous impressions

of leaves; this is between two strata, which contain exactly the same species of marine shells. The whole of the strata are of limestone. Seven inches in the interior are found the *tenebellum*, *convolutum*, and the *orbetolitas plana*.

PLAINE DE GRENELLE.—Between Issy and Vaugirard, and the Seine, lies the vast plain of Grenelle, famous for its great powder manufactory, and for being the spot where soldiers condemned by the first military division are executed. The most remarkable execution that has taken place of late years was that of Labedoyere, who was shot in the plain of Grenelle, the 19th of August 1815, at half past six in the evening. Military reviews also are often held in this plain. The soil of the plain of Grenelle, entirely composed of rounded pebbles in a *ferrugino-argillaceous sand*, is very thick in some parts. Near the Ecole-Militaire it is 6 or 7 metres.

SAINT-DENIS.

This town owes its celebrity to the ancient and illustrious order of the Benedictine monks, who had an abbey there; and also to the circumstance of the kings of France having chosen its church for their place of burial. It derived its name from Saint Denis, who was martyred there with his companions about the year 250. A pious lady called Catulla, who had a property near the spot, erected a tomb over the remains of the saint, which was afterwards surrounded by a chapel. In the year 580, king Chilperic having lost his son Dagobert, had his body

transported to this chapel, or church. This was the first burial of a prince there on record.

Dagobert I is generally considered as the principal founder both of the church and the abbey, and was the first king who was buried there. But Pepin, father of Charlemagne, demolished the church repaired by Dagobert, and erected a much larger one on its site, which was consecrated in presence of Charlemagne and all his court, in 775.

Of this church, there remains only the *crypt*, or subterraneous chapels round the choir. They still present models well preserved of the architecture under Charlemagne. It was in these chapels that the bodies of the kings of France had been deposited for the last 200 years.

Suger, abbot of Saint-Denis, and regent of the kingdom during the first crusade, demolished this church, and built a more majestic one, of which the porch and two towers still remain. It was entirely completed in 1144, and was afterwards embellished by Suger both within and without, by the united exertions of all the principal artists of that time. The painted glass that was placed in the windows was a particular object of his attention.

This building of the abbot Suger appears not to have been very solid, as the church was reconstructed in the following century, in the reign of Lewis IX. To these frequent reparations and reconstructions is attributed the irregularity that is remarked in the exterior plans of the edifice; which

was noticed by Peter the Great, when he was at St. Denis, in 1717. Such as it now is, this church presents aggregations of construction that belong to five different periods; the first in 755, the second in 1140, the third in 1231, the fourth in 1281, and the fifth and last in 1373. Few buildings of this kind in France can boast of such remote antiquity.

The *oriflamme*, that celebrated banner of the French, which they considered for so many ages as the palladium of their country, and which so often led them to victory, was kept in the church of St. Denis. When the kings of France took the field, they went themselves with great ceremony to receive this sacred standard from the hands of the abbot, and confided it to the care of the most valiant knight of the army, who took an oath to preserve it untouched, and to die rather than lose it. From Lewis VI to Charles VII, the *oriflamme* always appeared at the head of the French armies; but, at the latter period the white flag having become the banner of France, the *oriflamme* ceased to be in veneration, and remained buried in the treasury of St. Denis. It is known to have been still in existence in 1594, but since that time was never mentioned; and it is not known how it was lost. It was of red silk, with three points, garnished with green branches and gold fringe, and suspended to a gilt lance.

No church had so rich a *treasure* as that of St. Denis, which was an object of admiration to all visitors. The remarkable objects it

contained were enclosed in six cases ; but they were all dispersed and destroyed in 1793.

But what strangers principally admired at St. Denis was the numerous and magnificent collection of tombs in the church. These monuments of kings, queens, princes, princesses, and of some celebrated personages not of royal blood, which had witnessed the admiration of ages, were transported during the revolution to the *Musée des Monumens français*, founded by M. Lenoir ; but since the return of the Bourbons, many of them have been restored.

A decree of the Convention, towards the end of the year 1793, having ordered that all the bodies of the kings and queens of the three races of the French monarchy in the vaults of the church of St. Denis should be taken up, the bodies were removed from the coffins, and were thrown pell-mell into two large pits on the outside of the church, opposite the northern porch. There they still remain ; but a mound of turfsurrounded with a railing has been raised over the spot.

The church of St. Denis being neglected after this period, for several years, was on the point of being entirely destroyed, when Bonaparte gave orders for its restoration. He also destined the vaults for the sepulture of the princes and princesses of his imperial dynasty. At present this edifice is in a greater state of splendour than it was perhaps before. A complete description of the repairs and embellishments would exceed the limits of

this work; but we shall now give a sketch of the actual state of the interior of this fine church.

To the right, on entering by the principal porch, is the tomb of Queen Nunthildis, wife of King Dagobert; to the left that of Dagobert himself. On the same side follow the tombs of Lewis XII and Henry II. These are the only monuments in the nave.

At the entrance of the choir, near the northern door of the church, is a spiral column to the memory of Henry III; also a funeral column, with flames issuing from it, in memory of Francis II.

Near the south door is a beautiful column in honour of the Cardinal de Bourbon, and one to the memory of Henry IV is to be placed on the other side.

In the four corners of the entrance to the choir, are four statues representing the four cardinal virtues, which were formerly on the tomb of Lewis XII. The north and south doors are beautiful; and above them are figures, in the Gothic style, of the four Evangelists.

In a chapel to the left is a tolerable picture of the beatification of St. Louis, with Religion by his side, and Faith crowning him. France and her Genius underneath in admiration, by Lebarbier.

In the interior of the choir, the first object that attracts attention is the high altar, which is only to be seen during divine service, being covered up at other times. This altar was

made for the marriage of Bonaparte with Maria Louisa, and was placed on that occasion in the gallery of the Louvre. Bonaparte afterwards gave it to the church of St. Denis.

Behind the altar is a fine portico, near which is a shrine given by the present king, Lewis XVIII, containing the relics of Saint Denis, which had been preserved in the parish church. Behind the portico is the chapel of the Virgin.

The vestry, or sacristy, is the next object worth visiting. It is small, but adorned with some good pictures, all of which are not actually placed: those already there are: the preaching of Saint Denis, by Monsiau; Dagobert ordering the construction of the church of St. Denis, by Menageot; the inhumation of Dagobert, by Garnier; the consecration of the church in presence of Charlemagne, by Megnier; Saint Louis receiving the *oriflamme* at his departure for the crusade, by Lebarbier aîné; Charles V visiting this church, in which he is received by Francis I, by Gros; the Coronation of Mary of Medicis, at St. Denis, after Rubens, by Monsiau.

Formerly there was a picture representing Napoleon ordering the construction of St. Denis to be achieved. It had been said that his figure would be replaced by that of the present king. This idea has been abandoned; and the picture is now replaced by another representing Lewis VI, on his death-bed, giving his benediction to his son Louis VII, by Meunaud.

But the most remarkable object of attraction at St. Denis is the royal vault, which is still the same as that in which the kings were formerly buried. Bonaparte had it made up for the sepulture of his own family; but changed the entrance by the erection of two brass doors under the spot where now stands the episcopalian chair. This entrance has since been closed by two slabs of black marble, and the brass doors have been removed. The actual entrance to the royal vault is to the right of the gate of the choir, of which it occupies under ground exactly the central part. In this vault are the remains of Lewis XVI, his queen, and of his two aunts, who died at Trieste, and were transported from thence to St. Denis, in 1816.

Two entrances newly constructed lead to the vaults surrounding the royal vault. Descending by the left entrance, which is the best for viewing the monuments in their chronological order, we observe near the entrance a low-relief of the most remote French antiquity, being of the third century. Next, a tomb of the sixth century; the tombs of Childebert, Clotaire, and Caribert; of Philip and Charles, brothers to Saint Denis.

Turning to the right, we observe, in a vault closed by an iron railing, the coffin of the Prince of Condé, who died in 1817. It was placed there by the special favour of the King, as none but the kings and their direct descendants have a right to be buried at St. Denis. In this vault is also a temporary mo-

ument in memory of Lewis XVI and Marie Antoinette.

Hence we pass to the tombs of the Merovingian kings, and observe those of Chilperic and Fredegonde.

Then come the Carlovingians, of whom there are the six following statues: Charlemagne, Lewis I, Charles II, Lewis II, Charles III, Lewis IV. Among the kings of the Capetian race we find the tombs of Hugh Capet, Lothaire, Eudes, Lewis VI and VII, Blanche of Castille, and Henry I.

We now arrive at the entrance of the royal vault, which is closed by the black marble slabs abovementioned, on which are to be inscribed the names of all the princes buried in the royal vault. Opposite is the expiatory chapel for the violations of the royal tombs during the revolution. It was originally planned by Bonaparte, but was only begun and finished since the restoration of Lewis XVIII. The names of all the princes whose tombs were violated, are inscribed in gold letters on black marble tablets on each side of the altar.

To the right and left of this chapel are some tombs of the Capetian race; those of Blanche, daughter of Saint Louis, and of Charles d'Anjou; the busts of Louis XIII and of Saint Louis and his queen; and the tomb of Philippe le Hardi.

The ancient Benedictine convent of St. Denis, which had been rebuilt a few years before the revolution, is now a barrack.

Bonaparte had destined it for a school for the daughters of members of the legion of honour, and established it, in 1809, under the name of *Maison impériale de St. Denis*. The statutes of this institution were modified by the king, on his return in 1814. Admission to the school is now open to the daughters, sisters, nieces and cousins of persons belonging to all the royal orders: the number at St. Denis is 400, who are educated without any expense to their family. The school is now in the former convent of the Carmelites, and is administered by a religious congregation known by the name of the *Congrégation de la Mère de Dieu*. The chancellor of the legion of honour is governor of the establishment; and at the head of the house is a lady called *la surintendante*, named by the king. She has under her orders seven *dames dignitaires*, ten ladies of the first class, thirty of the second class, and twenty novices to assist her in her administration.

There are three considerable and renowned fairs at St. Denis. The most frequented is that called the *Landit*, which opens on the Saturday or Wednesday nearest the 11th of June, and lasts a fortnight. The two others begin, one the 24th of February, and lasts also a fortnight; the other the 9th of October, and lasts nine days.

The island on the Seine, adjoining, called *Île d'Amour*, has a very picturesque appearance, and is famous for excellent crabs,

which the lovers of that species of shell-fish go there to eat, in the proper season.

Stages for St. Denis stand at No. 5, rue du Faubourg Saint Denis.

The town of St. Denis is two leagues to the north of Paris; and the road to it is by a fine broad avenue with two rows of trees on each side. This is the great road to England by Calais. On leaving Paris, by the barrier called *de Saint-Denis*, we first enter the village of

LA CHAPELLE, situated at the entrance of the vast *plaine de Saint-Denis*, and between the hill of Montmartre to the left, and the village of *la Villette* to the right. At this village the canal of St. Denis terminates in the *canal de l'Ourcq*, a little above the basin of *la Villette*, which we have already described. The canal of St. Denis, which joins the Seine to the canal de l'Ourcq, is 6,000 mètres in length. It is quite straight from the canal de l'Ourcq to St. Denis, but there it makes a considerable circuit round the town to reach the Seine.

On the left of the road to St. Denis, near the Seine, and a league from Paris, is the village of

SAINT OUEN.—It appears that the kings of France, in very remote times, had a palace here, as well as at Clichy, a village near it.

Saint-Ouen will always be celebrated in history for the events which took place there in 1814. It was in the chateau of Saint Ouen,

which has since been sold and demolished, that Lewis XVIII stopped on the 2nd of May, previous to his solemn entrance into Paris. The same evening he published a proclamation promising to give a free constitution to the French nation. The next morning, at eleven, the king left the chateau of Saint Ouen, in an open carriage drawn by eight horses, in which were also the Duchess d'Angouleme and the princes of Condé and Bourbon, and entered Paris, about one o'clock, amidst an immense concourse of people.

CLICHY is only remarkable for having been the parish of which the illustrious St. Vincent of Paul was *curé*, in 1612. He built the church, as it now is, at his own expense.

About half a league to the north-east of St. Denis, is

STAINS, celebrated for its magnificent chateau, and fine park and gardens; and in the same direction and about the same distance from Stains, is the village of

ARNOUVILLE, situated on the little river *Crould*. The park, which contains about 300 acres, is beautifully diversified with groves, lawns, cascades, and sheets of water. The appearance of the village is much admired. All the streets centre in a spacious lawn, ornamented by a noble fountain.

Lewis XVIII passed three days in the chateau d'Arnouville, previous to his second entry into Paris, in July 1815.

The only remarkable place near Saint-Denis that remains to be described is

MONTMORENCY,—a small town, four leagues and a half from Paris, delightfully situated on the summit of a hill, and commanding a fine view of the valley of Montmorency, which is reckoned one of the most beautiful and picturesque spots in France. The most remarkable and most frequented house at Montmorency is that called the *Hermitage*, which was inhabited by J. J. Rousseau. It was afterwards the property of the celebrated musician Gretry, who died there in 1813. There are no remains of the ancient chateau of the Montmorencies; but that called the *Luxembourg* merits the attention of the traveller. It was built by the famous Lebrun, in the reign of Lewis XIV, and is remarkable for its fine prospects and elegant plantations.

The church is one of the finest Gothic buildings of the 14th century, and the windows are filled with magnificent painted glass.

The country round Montmorency is entirely planted with vines and cherry-trees, and the cherries are greatly esteemed in Paris. The White-Horse is the best inn. Cabriolets for Montmorency stand at the gate of Saint Denis.—Fête, 24th July.

We shall mention two other places in the valley of Montmorency, which deserve a visit from the traveller: these are *Saint-Gratien* and *Franconville*.

SAINT-GRATIEN, situated a little below the village of Montmorency, is three leagues

and a half north of Paris. It is remarkable for its chateau, in the midst of a park of about 500 acres, with a magnificent piece of water. This chateau belonged to the celebrated Marshal Catinat, one of the greatest generals of Lewis XIV. He died there in 1712, and was buried in the church of the village. The country round Saint Gratien is extremely varied, and contains in particular the following plants: *Schœnus ferrugineus*, *schœnus nigricans*, *sium repens*, *ranunculus lingua*, *sonchus palustris*, *orchis odoratissima*, *ophrys æstivalis*, *ophrys Læselii*, *littorea*, *locusta*.

FRANCONVILLE, four leagues N. W. of Paris, is situated on the slope of a hill, in the most agreeable part of the valley of Montmorency, and is surrounded by a number of elegant country houses. The high road to Rouen passes through it. In the church is the tomb of the celebrated philologist Count de Gebelin, author of the *Monde primitif*. The latin name of this place, *Francorum villa*, has made some antiquarians suppose that it was probably one of the first places inhabited by the Franks.

SAINT-GERMAIN-EN-LAYE.

We shall begin by describing the road from Paris to Saint-Germain, which passes by Neuilly, Nanterre, Ruel, Malmaison and Marly.—Stages to all these places go from the quay des Tuileries and rue de Rivoli. Driving through the great avenue of the Champs-Élysées, we arrive at the Barrière de Neuilly, and leaving

the Bois de Boulogne to the left, and the plaine des Sablons to the right, we come to the bridge of Neuilly, which is on a straight line with the great avenue of the Tuileries, and three quarters of a league from the barrier. The bridge of Neuilly, built in the reign of Lewis XV, by Peronnet, is considered a masterpiece of architecture for elegance, boldness and solidity. It was the first bridge without any rise in the middle that ever was built in France. It is 750 feet long. Lewis XV was the first who passed it in a carriage, the 22d of September 1772. There was formerly a ferry over the river at Neuilly; but Henry IV having met with an accident there, when he was in danger of being drowned, in 1606, a wooden bridge was erected, which remained till the reign of Lewis XV.

Immediately after passing the bridge of Neuilly, we see to the right, on an eminence, the village of

COURBEVOIE, where there are several very handsome country-houses, as also a magnificent barrack. A little beyond, on the road to Argenteuil, is

COLOMBES, only remarkable for being the place where Henrietta, daughter of Henry IV, and wife of Charles I of England, died in 1669.

* NANTERRE.—This village, two leagues and a quarter from Paris, is one of the most ancient inhabited places in its environs. Saint Genevieve, the patroness of that city, was born in this village in the 5th century.

Nanterre is celebrated for its pork-sausages and cakes. From Nanterre a road branches off to Saint-Germain, by Chatou and Le Pec, and crosses the Seine at both these places. Le Pec is the spot where the English army crossed the Seine to attack Paris, on the first of July 1815.

RUEL.--This large populous village is on the left of the road, immediately after quitting Nanterre. We first observe its superb barracks, built on the same plan and at the same time as those of Courbevoie above mentioned, in the reign of Lewis XV. In 1814 they were converted into military hospitals for the Russian soldiers who were wounded in the attack on Paris, on the 30th of March, or who fell ill during their stay in that city. In 1815, they were occupied by the Prussians.

Ruel is situated at the foot of a hill in a very advantageous situation, $2\frac{1}{2}$ leagues from Paris. The church was built in 1584; and we learn from an inscription on one of the pillars of the nave, that the first stone of it was laid that year by Anthony I, King of Portugal, who happened at that time to be at Ruel. It is tolerably well built, in the style of architecture that prevailed in the time of Francis I and Henry II. The front was erected by Cardinal Richelieu, who resided a long time in this village. The architect was the same who built the church of *La Sorbonne* at Paris. It is adorned with two orders, the Doric and Ionic, and is remarkable for the elegance and solidity of its construction.

The famous Cardinal Richelieu had a chateau at Ruel, where he resided for many years, and which is still standing. He spared no expense either on the house or gardens. At the revolution it was sold as national property, and was finally purchased by Marshal Massena, who lived there with great luxury and magnificence.

MALMAISON. — This chateau, which is close to the village of Ruel, and has become so famous of late years for having been the favourite residence of Bonaparte and the Empress Josephine, was also celebrated before the revolution as one of the most agreeable places near Paris. The fine statues and paintings it contained have all been removed; but the house and grounds are still well worth visiting. From the principal piece of water is a fine view of the aqueduct of Marly. The botanic garden was much enlarged and enriched by the Empress Josephine, and contains specimens of almost every kind of foreign plants and shrubs. The large hot-house, though now neglected, is still beautiful and beyond all comparison; but, when Josephine resided there, whose taste and liberality gave a superior impulse to every thing within her sphere, it surpassed all the powers of description.

The Empress Josephine died at Malmaison, the 30th of May 1814. Bonaparte retired there on the 23d of June 1815, the day after his second abdication, and left it on the 29th.

The chateau or mansion of Malmaison is of very indifferent architecture: rather that of an

old Gothic manor of some petty country squire, than the former residence of a once mighty Emperor or a deposed Empress. The inside, however, once fitted up with the best specimens of the fine arts, was worth the attention of every connoisseur, and its interior distribution is still deserving of notice. We shall therefore give an exact account of it.

The centre gate opens to a small but very neat vestibule; to the right of which is the dining-room, paved as the vestibule, with black and white marble squares. To this dining-room succeeds the once famous Salle du Conseil, completely fitted up in a military style, with spears, holding up draperies of common check used for military tents. Here the plans of Bonaparte were discussed and agreed to by his counsellors; it is even said, that the most important of his plans were here digested in the most private manner. In this room are still the portraits in full length of Josephine and of the Princess Hortense, formerly Queen of Holland, and her two children: they are good likenesses. A portrait of the great Frederic, on horseback, a tolerable resemblance, is near the entrance.

The library follows; it is small, but neatly fitted up, in solid mahogany, containing the busts of Josephine and Hortense; that of the Emperor of Russia; a model, in a very bad state, of the cathedral of Saint Denis; a *gondole* in ivory, of the finest workmanship, made in China. From this library is an entrance in the form of a tent, to a little private garden,

enclosed by trellisses and thick hedges, appropriated by Bonaparte for his private rambles.

To the left of the vestibule is a billiard-room, followed by an antichamber; then a room called the little gallery, to which succeeds the great gallery, a large room constructed in 1810. The little and great gallery contained a collection of very valuable paintings, all of which have been removed by the actual possessor, but none by any of the allied armies, as some have falsely stated. There remains nothing now but the portraits of the two children of Hortense, and a drawing of Napoleon on horseback, by Auber; a portrait of Desaix, in the small gallery; and a picture by *Spagnolet*. The floor of the great gallery is beautifully inlaid with coloured wood. To the left side of this gallery, is the chapel, of a very small size, once richly fitted up; the altar picture is a pretty good copy of Raphael's Madona, at the cradle of Jesus.

The billiard-room has nothing remarkable but some very fine looking-glasses, which here, as in all fashionable French houses, are seen in great abundance. On the first floor is the apartment of Josephine, consisting of an antichamber, to which succeeds the round bed-room, lined with canopies or *divans*, and hung with pink satin; this room is entirely stripped of every piece of furniture. Then follows a square saloon, hung with light blue silk; then another antichamber, having an issue to the private staircase; and, finally, a

small round saloon or boudoir, hung with white cotton.

To the left of the principal antichamber is the round bathing-room, hung with white cotton in the form of a tent; it has a charming but not very extensive view over the garden. The whole of this apartment is stripped of all the furniture, except the divans and some chairs. The park is laid out with great taste, and being surrounded by the adjacent hills, some of the views are pretty, though confined. —It is quite in the English style, and adorned by a grotto, and a pavilion with fine red marble pillars, containing a marble statue of Love, with Voltaire's inscription:

Qui que tu sois, voilà ton maître;
Il l'est, le fut, ou le doit être.

Some extensive pieces of water, in the park, contain foreign geese, swans, etc., as well as the black swans of New Holland, and other curious aquatic birds; some good marble and bronze statues, amongst which we shall notice a bronze fawn, a bronze copy of the Belvedere Apollo, and a good copy of the Venus.

The entrance leads with a few steps to a central square room, in which is a perpetual fountain; to the right and left are double ranges of galleries on the two stories extending to the extremities of the building. The entrance on the back part is a rotunda, preceded by a flight of steps, to which succeeds a saloon, adorned by a divan and yellow marble pillars, leading, by opposite glass-doors, to the room

of the fountain. To the right of this saloon is the Orangerie, and to the left the rooms of the chief gardener, above which are workmen's rooms.

On the outside of the amphitheatrical construction, are exterior galleries, to be filled up with plants and shrubs. The hot-house, we should observe, deserves particular notice, for its extent and commodious distribution.

There is at Malmaison a particularly remarkable dairy, in which were Swiss cows and Swiss dairy maids. It is now shut up.

The devastations of the Prussians were confined to the robbery of some curtains, and destruction of furniture: it lasted eighteen hours, but was checked by the manly firmness of the keeper; no picture was taken away, and as soon as General Lord Combermere had notice, he sent a guard, and being the property of Eugene Beauharnais, it was of course respected.

Tickets for viewing Malmaison may be had by writing or applying to Mr. de Solanges, No. 7, rue Montblanc, Paris.

On leaving Malmaison, the road continues along the left bank of the Seine by Marly, as far as the town of Saint-Germain.

MARLY was formerly celebrated for its magnificent chateau and gardens, erected by Lewis XIV; but all has disappeared. The aqueduct and the famous machine of Marly still remain, and deserve attention, as well as the pavilion called *Lucienne*, built for Mad. Dubary the mistress of Lewis XV, by the

architect Ledoux, in the space of three months. The view from it is extensive and delightful.

SAINT-GERMAIN-EN-LAYE.—In ancient times Paris was surrounded by vast forests, of which several portions still remain. That called *Sylva Lida*, in the time of Charlemagne, was one of the most considerable; known subsequently by the name of the *forêt de Laye*: it gave its name to the town, called Saint-Germain, as the town afterwards did to the forest, now called *forêt de St. Germain*.

The ancient kings of France had a habitation at Saint-Germain: but it was Francis I who chiefly contributed to make it a royal residence, by building a palace there. Henry IV took great delight in the palace of Saint-Germain, as did his son Lewis XIII, who died there in 1643. Lewis XIV was born at Saint-Germain. When Christina, Queen of Sweden, came to France, Lewis XIV gave her the chateau for her residence. After the death of his mother, Anne of Austria, Lewis XIV, who never liked Paris, fixed his residence at Saint-Germain. He made great alterations and additions to the palace and gardens, and completed the magnificent terrace begun by Henry IV. It is half a league in length, and near 100 feet in breadth, and the view from it forms a charming *coup-d'œil*. But Lewis XIV, who was fond of building new palaces, quitted Saint-Germain for Versailles; and when Mad. de Montespan succeeded in his affections to Mad. La Valliere, he gave the latter the chateau of Saint-Germain for her residence: she

was succeeded by James II, King of England, who kept a kind of court there for ten or twelve years, till he died in 1701. Under Lewis XV and XVI the palace of Saint-Germain was almost entirely abandoned. During the revolution it was converted into a barrack, and Bonaparte established in it a military school for forming cavalry officers: at present it serves as a barrack for a division of the king's guards.

On the place d'armes, fronting the chateau, are the ruins of an unfinished church begun in 1766, to which Lewis XV contributed 100,000 fr., but the building having been commenced on too large and elegant a plan, it could never be finished.

The only house of note at Saint-Germain, after the chateau, is the hôtel de Noailles, which is remarkable for its elegant architecture and magnificent garden: this is now used as a barrack for the *gardes-du-corps* bearing its name.

There is a neat theatre at Saint-Germain, in which the Parisian actors perform occasionally.

The air being reckoned very healthy, it contains a number of houses of education for both sexes; the chief of which is called the College de Saint-Germain, and is much esteemed.

Two fairs are held at Saint-Germain; one called de Saint-Louis, the other des Loges. The first takes place on the Sunday after the 25th of August, at the entrance of the forest,

near the gate of Poissy, and lasts three days. The second, which also lasts three days, begins the first Sunday after the 30th of August, and is held at the chateau des Loges, a house belonging to the royal institution of Saint-Denis abovementioned. This fair, being held in the centre of the fine forest of Saint-Germain, has a highly pleasing and picturesque appearance, particularly at night. It is almost as much frequented as that of Saint-Cloud.

The principal productions of the territory of this place are vines. The forest is one of the finest in the kingdom, and certainly the largest near Paris: it is said to contain about 5550 acres. It is pierced with magnificent roads, and abounds in superb trees, the timber of which is reckoned the best brought to Paris. A great quantity of stags, deer, roebucks and wild boars are preserved in it with great care for the royal hunt. There is also a pheasantry, surrounded with walls, and sowed with buckwheat. The administration of the forest is composed of a captain, lieutenant, sub-lieutenant, chief game-keeper, horse and foot rangers, porters and keepers of the entrances of the forest. The soil on which the forest is situated, is similar almost throughout to that of the Bois de Boulogne.

Saint-Germain is two leagues north of Versailles, and four west of the metropolis.

POISSY, situated at one of the extremities of the forest of Saint-Germain, is on the left bank of the Seine, in a charming position, and is traversed by the great road from Paris to

Caen. It is five leagues west of the capital, and, though small, is a very ancient town, where the kings of France had a chateau in remote ages. Saint-Louis was born there in 1215, and always preserved a tender predilection for it. He often styled himself Louis de Poissy, or Seigneur de Poissy. Saint-Louis frequently inhabited the chateau de Poissy, and did much to embellish and enrich the town. He built the long stone bridge there, which still exists; and established the great market for cattle, still held there for the supply of Paris. The market-day is every Thursday, and a bank for the account and benefit of the city of Paris is kept there, through which ready money is paid to the graziers for the cattle they sell to the butchers of Paris, by advancing to the latter the amount of their purchases, according to a credit each butcher has with the prefect of the department of the Seine.

Philip the Bold, son of Saint-Louis, erected at Poissy, in 1304, a very handsome church in honour of his father. Historians assert that the church was built on the site of the chateau, which was demolished for that purpose, and that the high altar was placed on the very spot where the bed of Queen Blanche stood when she was delivered of Saint-Louis. The heart of Philip the Bold was deposited in this church. When the choir was repaired in 1687, a sort of tin urn was found in a little vault, laid on bars of iron, and in it two silver dishes, folded in a red gold stuff, with this

inscription on a plate of lead : *Cy deden est le cueur du roi Philippe, qui fonda cette église, qui trépassa à Fontainebleau, la veille de Saint-André 1314.*

In one of the chapels of the nave, the font, on which Saint-Louis is said to have been baptised, is religiously preserved ; and the painted glass in the windows represents his birth.

Poissy is also famous in history as the place where the conferences were held between the doctors of the catholic and the protestant religion in 1561, called the Colloque de Poissy.

GROSBOIS.

The hamlet of Grosbois owes its celebrity to its chateau and the illustrious personages who have possessed it. In the 13th century it was known by the name of *Grossum nemus*, and 300 years after was called *Grosbois-le-Roi*, because King John built a chapel there. In the 16th century this lordship belonged to Raoul Moreau, treasurer of the *épargne*. His daughter brought it as her marriage portion to Nicholas de Harlay, who sold it to Charles de Valois, Count of Auvergne, Duke of Angoulême, natural son of Charles IX. This Prince was the first who began to form the park as it exists at present, and also built the chateau.

After having belonged to various proprietors, Grosbois was purchased, a few years before the revolution, by the present King, Lewis XVIII, then Comte de Provence. During the revolution it was purchased by Barras, one of the

five directors, who sold it to General Moreau. While Moreau was enjoying the retreat of Grosbois, he was arrested there and conveyed to the Temple, and being implicated in the fatal affair of Pichegru, was obliged to quit France. Grosbois then became the property of the crown and was given by Bonaparte to Prince Berthier.

On the restoration of Lewis XVIII, Berthier made an offer of the property of Grosbois to the king, and requested him to take it back; His Majesty, who was then on the point of going to chapel, accepted it; but, on his return from mass, restored and confirmed the possession of it himself to the Prince, saying: "I have had time to consider it my own; and now it is *my* gift." Thus, with his characteristic suavity and kingly munificence, bestowing in the kindest manner a double favour, in giving and receiving. Grosbois now belongs to Berthier's widow and children.

The park contains 1700 acres, and is entirely surrounded by a wall. The garden is very large and pleasantly laid out. The approach to the chateau is by a fine avenue, and the park contains quantities of deer and different sorts of game. Grosbois is four leagues south-east of Paris. The road to Grosbois passes through

CRETEIL, $2\frac{1}{4}$ leagues from Paris, a village of great antiquity, near the left bank of the Marne, where the river forms several islands. Here is a magnificent chateau, formerly the country-seat of the archbishops of Paris.

MONTMARTRE.

The source from whence this celebrated hill, and the ancient village situated on it, derives its name, is traced, according to some antiquaries, to *Mons Martis*, as it is certain there was once a temple of Mars on the summit of it; but by others, from *Mons Martyrum*, it being the spot where Saint-Denis and his companions were martyred. It is probably derived from both; the one taking place of the other in the succession of ages. The latter etymology is confirmed by there being a street in the vicinity of Montmartre, called *la rue des Martyrs*. Before the revolution there was a celebrated convent of Benedictine nuns on the summit of the hill.

When Paris was attacked by the allies in 1814, Joseph Bonaparte established his headquarters at Montmartre; from whence he fled; the Silesian army stormed it, and the French troops were obliged to retreat into Paris: the Russian, and Prussian army of Silesia, passed the night of the 30th on the mountain.

Montmartre has a philanthropic establishment, called the "Asylum of Providence," for orphans and aged persons of both sexes.

It is also remarkable for its numerous windmills and *guinguettes*, which are much frequented in fine weather. The views from this hill are very extensive, and Paris appears from it to great advantage. The quarries of Montmartre supply Paris with gypsum, or, as it is more commonly called, plaster of Paris: and

they are also celebrated for the fossil remains of birds, and of several animals, of which even the genera is extinct. The anoplotheria and paleotheria are found in them; for an account of which we refer the reader to the well-known work of Cuvier.

VERSAILLES

Is a large handsome town, formerly a part of the province called l'Isle-de-France, and of the diocese of Paris. It is now the *chef-lieu* of the department of the Seine-et-Oise, the seat of a prefecture, a bishopric, and three tribunals, namely, a court of criminal justice, a tribunal *de première instance*, and a tribunal of commerce: it has also an agricultural society and a college.

The most ancient notice of this place, since so famous, is given in a charter, in 1037, by Odo, Count of Chartres, in which one of the witnesses is styled *Hugo de Versaliis*. However it continued to be but a sorry village down to the time of Lewis XIII, who built a hunting-seat there which he frequently inhabited. The partiality of Lewis XIII for this spot induced many of his courtiers to build houses near it, but it was not till the reign of Lewis XIV that Versailles became so remarkable. When this ostentatious Prince had determined on building a superb palace, he wished also to have a town to correspond with it. He therefore gave great encouragement and many privileges to those who built houses at Versailles; so that in a few years a magni-

ficent town was formed, as if by enchantment. At the epoch of the revolution, Versailles was supposed to contain 100,000 inhabitants, now reduced to less than 30,000.

Our limits will not allow us to take notice of the remarkable historical events that have occurred at Versailles, particularly during the revolution. But they may be found in the *Cicérone de Versailles*, and in all the histories of the last century and of the revolution.

The palace or chateau of Versailles was begun by Lewis XIV, in 1661, and completed in 1672. The gardens and park were laid out by Le Nôtre. At the end of the gardens he formed a second enclosure which assumed the name of the little park. Its circumference is about four leagues. Finally, at the end of this, Le Nôtre established a third enclosure, which is full two leagues round, and contains several villages. The money expended by Lewis XIV, in forming this cumbrous and imposing mass of pompous extravagance, in which there is no real beauty, taste or elegance, is calculated to have amounted to between 30 and 40 millions sterling! This profusion was one of the causes of the misfortunes which clouded the end of his long reign, and contributed to hasten the progress of the revolution.

Place d'armes.—This place is in front of the chateau, and represents a sort of truncated triangle, the greatest breadth of which is about 260 yards; and is formed by the three great avenues of Paris, Sceaux, and Saint-Cloud, which terminate in it. The large and small stables

are to the right and left of the place d'armes.

Grande cour du palais.—This court is separated from the place d'armes by an iron railing 117 metres in length. It is bordered by large buildings, formerly destined for the ministers, and terminated and narrowed by two great pavilions. The breadth of this court between the buildings is 234 metres. Beyond this court was a smaller one, formerly called *la Cour Royale*, separated by a railing, but destroyed during the revolution. The buildings on each side, erected by Lewis XV and XVI, still remain unfinished.

Front of the palace toward the town.—From the cour royale, is an ascent by five steps into another court, called *la cour de marbre*, from its being paved with black and white marble. The buildings which surround it are of brick and stone, and of a very paltry style of architecture. These buildings, with those that form the two sides of the court, are the remains of the hunting seat of Lewis XIII, and have a most unhappy effect when contrasted with the rest of the palace, so that the stranger, who sees it for the first time, from the place d'armes, is almost at a loss to discover where this famous palace is, or how it has attained such an extraordinary reputation.

Front towards the park.—This front, called also *la façade neuve*, presents an extent of about 800 yards. It is composed of a ground-floor, first story and an attic; and it is decorated in its whole length by Ionic pilasters, with 15 projections, supported by columns of

the same order, ornamented with stone statues 13 feet high, representing the Four Seasons, the Twelve Months of the year, and the Arts. Four other statues in bronze are placed along the middle pavilion, and represent Silenus, Antinous, Apollo, and Bacchus.

The Chapel.—Begun by Lewis XIV, in 1699, was terminated in 1710. Voltaire says it has no proportion, and is ridiculously long, and calls it :

Ce colifichet fastueux,
Qui du peuple éblouit les yeux
Et dont le connoisseur se raille.

With due deference for the^v general taste of the great poet, we decidedly differ from him in this unfair sort of criticism; it is impossible for the eye even of a nice critic to dwell upon a few minute faults, which there may be, where the whole possesses so much beauty and striking effect. It certainly forms altogether a most magnificent and splendid masterpiece of art, which cannot be seen without the highest admiration. It was the last work of the celebrated architect J. H. Mansard. This chapel is 44 yards in length outside; the tribunes are decorated with 16 Corinthian columns, and 22 half columns, between which are 12 great windows.

All the interior is adorned with sculptures, paintings and low-reliefs of the most able artists. The pavement is formed of great squares of marble, like those of the dome of the Invalides at Paris.

Salle des spectacles de la cour.—This man-

sion of pleasure was begun in 1733, by Lewis XV, and completed in 1770, on the marriage of Louis XVI. It is of a circular form, containing about 900 superficial feet, and is 120 feet in height. From the end of the amphitheatre to the curtain it measures 72 feet long and 60 wide, counting from the first tier. From the floor to the ceiling, on which latter the amours of the gods are painted by Du Rameau, the height is 51 feet. The interior is decorated all round with pillars once richly gilt; those on the stage part were made hollow, for the convenience of removal during the dramatic performances formerly exhibited there; but, on occasional nights, when magnificent balls were given, they were of course replaced. In the full lustre and zenith of that splendour, which, for a time, shone like a meteor around the court of the unfortunate last-named monarch and his fascinating and lovely queen, this theatre stood unrivalled in elegance of taste and brilliancy of expensive adornment. The superb boxes were entirely tapestried, if we may term it so, with looking-glasses, in which, on nights devoted to the "mazy dance", were seen, not the dark, fixed, grotesque figures drawn on tapestry, but a moving panoramic circle of the finest forms that loveliness, luxury and chivalry could concentrate. But, alas! the age of chivalry is past; the reflecting mirrors and the gay unreflecting throng have equally vanished before the ruthless scythe of time, or fallen beneath the unsparring hand of modern revolutionary Vandal-

ism. The *salle des spectacles de la cour* (which is capable of containing 1500 persons), long neglected, is now fast falling to decay; but, it is said that, like the other parts of the castle, this also will be repaired and renovated. A great many paintings from the palace are deposited here *pro tempore*, till the rooms which they formerly adorned are re-arranged for their reception.

Apartments of the palace.—We shall only mention the most remarkable.

Saloon of Hercules.—This saloon owes its name to the magnificent ceiling, representing the apotheosis of Hercules, painted by Lemoine. It is one of the largest compositions in Europe, and is distributed into nine groups, containing in all 143 figures. This saloon is ornamented with two paintings, by Paul Veronese: one placed over the chimney-piece represents Rebecca receiving from Eliezer the presents of Abraham; the other, the Repast with Simon the Leper. The last picture was in the convent of the Servites at Venice. The monks refused to part with it, notwithstanding the sums offered by Lewis XIV.; but the Venetian government took it from them by force, and made a present of it to the King. The saloon is 64 feet long and 54 wide, and is decorated by 20 Corinthian pilasters of marble, the pedestals of which are brass, and the capitals of gilded metal, supporting a burnished cornice, ornamented with trophies.

The halls of *Plenty*, of *Venus*, *Diana* and *Mars*. These also derive their names from

the compositions which adorn the ceilings.

The three next saloons are those of *Mercury*, of the *Throne*, and of *War*: the last leads to the great gallery. "This gallery," says Delaure, "is one of the finest in Europe, from its extent and magnificence, and the beauty of its paintings; it is 222 feet in length, 30 feet in breadth, and 37 feet in height; it is lighted by 17 large windows, opposite which are arcades with mirrors reflecting the gardens and pieces of water. Between the arcades and windows are 48 marble pilasters, of the Composite order, the bases and capitals of which are of gilt marble. Most of the ornaments were sculptured by Coysevox, and Lebrun furnished the designs. The ceiling was painted by that celebrated artist, and represents, under symbolical figures and allegories, the most memorable epochs of the reign of Lewis XIV, from 1661 to 1678.

The saloon of Peace.—This formed a part of the apartment of Marie-Antoinette. The cupola, painted by Lebrun, represents France, seated in a car, on an azure sphere, supported by a cloud and crowned by Glory. Peace and the Loves are employed in uniting turtle-doves, around whose necks are medallions, symbolical of the alliances formed under the reign of Lewis XIV. Pleasure and Joy, represented by two Bacchantes, play on the castanets and cymbals. Discord and Envy are expiring, while Religion and Innocence offer incense on an altar, at the foot of which, Heresy, with her masks and books,

is overthrown. Numerous gilt ornaments in relief add to the effect of the whole. The remainder of the Queen's apartment was composed of several rooms, the ceilings of which are striking specimens of the talents of their respective artists. In one of these rooms is a recess completely and luxuriously covered with looking-glasses, which multiply in a countless manner the form exposed to them.

From the Queen's apartments is an entrance to those of the King, which were composed of several rooms containing nothing remarkable.

Les Jardins.—The pleasure-grounds of Versailles astonish the stranger by the variety, richness and abundance of the plantations, by the superb effect of the waters; and the excellence of the statues which decorate them with regal profusion. The waters play on the first Sunday of every month (except in winter), but the *grand* waters only on the King's fête and particular occasions.

Grande terrasse or *Parterre d'eau*.—This terrace or parterre, is opposite the principal façade of the palace, and is formed of two pieces of water, bordered by several groups of nymphs, naiads, loves and zephyrs.

Parterre de Latone.—The descent to this is by a magnificent staircase, adorned with 14 marble vases, after the antique. In the centre of the parterre is the basin of Latona, with a group in white marble of Latona with her children, Apollo and Diana. Round the basin are 74 enormous frogs, throwing out water, which covers the whole group, representing

the peasants of Lybia, metamorphosed by Jupiter, because they had refused drink to Latona.

The parterre of Latona, and the *tapis vert*, or *allée royale*, which succeeds it, are bordered with a great number of statues, some antique, and all excellent.

Bassin d'Apollon.—This basin forms a long square. In the middle, Apollo is represented coming out of the water, seated on a car drawn by four horses, and environed by tritons, whales and dolphins.

Le grand canal.—It is about 62 metres broad, and 1558 in length, and is traversed in the middle by two arms about 1000 metres in length and leading to the *Grand-Trianon* and the ancient *Menagerie*.

L'Orangerie.—This building, the most chaste piece of architecture in Versailles, was constructed in 1685, on the designs of J. H. Mansard. It contains a numerous and magnificent collection of orange-trees and other valuable shrubs. The orange-tree called the *grand Bourbon* is at least 400 years old.

The descent to the *orangerie* is by two flights of stairs, ornamented with balustrades, each of 300 steps. The two principal entrances are adorned with two groups, representing divers subjects, and two columns of the Tuscan order.

Pièce des Suisses.—This is a vast piece of water in the front of the *orangerie*, so called from its having been hollowed out by the Swiss in the service of Lewis XIV.

Salle de bal, or *bosquet de la cascade*.—In

the midst of this *bosquet* was a sort of arena, where dances were performed when Lewis XIV gave fêtes at Versailles.

Bosquet de la colonnade.—This *bosquet*, one of the richest at Versailles, is composed of 32 marble columns, each of which answers to a pilaster of Languedoc marble; and a cornice, surmounted by a little attic decorated with vases, forms the completion. The low-reliefs represent Genii holding the attributes of Love, with sports and pleasures; heads of nymphs, naiads and sylvans adorn the arches. This elegant colonade is of a circular form, 32 metres in diameter, and in the centre is one of the finest groups at Versailles, representing the rape of Proserpine, sculptured by Girardon, from the designs of Lebrun.

Allée d'eau.—This fine alley was formed on the designs of the celebrated Perrault, author of the colonade of the Louvre.

Bassin de Neptune.—This superb basin is adorned by several elegant groups of sculpture, one of which represents Neptune and Amphitrite, seated in a vast marine-shell.

Bains d'Apollon.—In these baths are 3 fine groups, placed in a grotto formed out of an enormous rock, the entrance of which represents the palace of Thetis. In the centre is Apollo seated, and surrounded by 6 nymphs eager to serve him. The two other groups represent Tritons watering the horses of Apollo; these latter are the most astonishing and admirable specimens of the perfection and symmetry of sculpture that the chisel ever

shaped; they would seem to have been formed by the hand of a Prometheus in that art, and want nothing but the sacred fire to become in every respect real. When the waters play, this scene is animated by a very considerable sheet of water, which falls in a cascade into a great basin. The whole has a very grand effect, and is without comparison the *chef-d'œuvre* of Girardon.

The other principal water-works are the *bosquets de l'obélisque*, *d'Encelade*, and *des domes*. For a more particular description of them, see the "Cicerone of Versailles."

We must not entirely omit the *potager*, or kitchen garden, to the left of the *pièce des Suisses*; it is at least 50 acres in extent, distributed into about 30 little gardens, separated by walls.

There are three churches at Versailles: Notre Dame, St. Louis, and St. Symphorien. The church of Notre Dame was built by Lewis XIV, in 1686. The architect was Mansard. The front is decorated with a Doric order bearing 4 Ionic columns crowned by a pediment. The interior is much ornamented, and contains several pieces of sculpture and painting much admired. The architecture, of the Ionic order, is simple and elegant, and in perfect harmony with all its parts. The choir has lately been adorned with five pictures, put as transparents before the five upper windows. The subjects are: in the middle, France under the protection of the Holy Virgin — To the right, St. Lewis ad-

ministering justice to his subjects in the wood of Vincennes; Apotheosis of Lewis XVI.—To the left, Lewis XVIII ascending the throne; Henry IV abjuring the Calvinist religion. The rest of the paintings are not worth notice.—The church of St. Louis was built by Lewis XV in 1743. The architecture is considered very faulty. — St. Symphorien, on the contrary, is perfectly elegant, and brings to mind the pure taste of the ancient temples; its proportions are noble and commodious. The front is a portico of 4 columns of the Tuscan order, with 4 others in the wall.

The *Lycée*, or college, is a noble building, erected in 1766, by order of the Queen of Lewis XV, for a convent; it can contain 400 scholars. The chapel is a model of taste and elegance. There is also a grand cabinet of natural philosophy, botany, and natural history, which was formerly in the palace.

The *mairie* is a very fine hotel, which was long inhabited by the princes of Condé. The society of agriculture holds its sittings here on the 25th of every month.

Manufacture d'armes.—A large and fine edifice, formerly called the *grand commun*, and used for lodging the multitude of persons attached to the court. It consisted of one thousand rooms, to contain two thousand individuals. In 1795 it was converted into a manufacture of arms of all kinds, which attained the greatest celebrity; but on the 2d of July, 1815, it was entirely rifled by the

Prussians. The building is now converted into a seminary.

Public library. — It occupies the hotel formerly called the *Hôtel des Affaires étrangères*, and is said to contain about 30,000 volumes. It is open every day from 9 till 2 o'clock. In this library is a curious volume of drawings, representing the tournaments of Lewis XIV, with the dresses of that time. Some good views of the principal cities of Europe are placed above each door in the halls of the library. It also contains a small museum of curiosities.

There is an excellent boarding-school here for young gentlemen, most beautifully situated and kept by Messrs. Senechall and Mitchell; *vide* PARIS DIRECTORY.

Versailles, traversed by the road from Paris to Caen, is 4 leagues south-west of Paris. Vehicles for Versailles are always to be found on the quay of the Tuileries, as also in rue Rivoli.

GREAT TRIANON, in the park of Versailles, was built by Lewis XIV for Mad. de Maintenon. Situated on the right and to the north of the grand canal, Great Trianon is a building in the Italian style, of a very pleasing and elegant form, constructed by J. H. Mansard. The 2 wings, terminated by 2 pavilions, are united by a colonade composed of 22 columns of the Ionic order, 14 of red marble, and 8 of green *campan* marble; between the windows are marble pilasters of the same order. This edifice has only a ground-floor. The roof is terminated by a balustrade ornamented with

vases and groups. The interior of the palace corresponds with its exterior embellishments.

Opposite the gate of the centre building is the entrance of this palace. This building forms one large peristyle joining the two wings together. In the left wing, are the apartments of the Queen; in the right, those of the King. The Queen's apartment consists, when entering at the extremity of the left wing, of the

Salle des Gardes, where are the following pictures: Death of Alcestes, by Peyron.—Aspasia, by Miss Bouillard.

Salle des Nobles.—The portrait of the grand Dauphin, father to Lewis XVIII, and his family; by Delatel.—Homer, by Rolland.—Study stopping Time, by Menageot.—Paulina announcing Seneca's death, by Taillasson.

Saloon of the great Officers, contains no pictures nor any thing remarkable. It is to be observed, that all the preceding rooms, and some of the following, are only wainscoted over, and painted in white water-colours even over the former gilt ornaments, which were very much in decay. The curtains are white.

Bed-room of the Queen, is hung over with crimson damask; chairs similar. Curtains white muslin. It contains the portraits of the grand Dauphin and of the present Duke of Angouleme, both in their youth.

Saloon of the mirrors, so called on account of seven panes of large mirrors like arcades, by which it is decorated. The tapestry around them is pale-blue silk with silver ornaments;

the whole has a gay and brilliant appearance.

Boudoir, in which we see the portraits of Mad. Victoire, aunt to the present King, and the Annunciation, by Denis.

Saloon of the Nobles, is hung with Lyons lilac silk and flowered borders. In this room is a most curious and elegant table, made by deaf and dumb workmen. All the furniture of these rooms, as well as of the following, is the same as used by Bonaparte; but it is rather in decay.

From this saloon, we pass to the large peristyle; after crossing which, we come to the right wing, and enter the apartment of the King by the

Salle des Gardes, of a round form, to which is adjoined a litter-room used as a chapel.

Saloon of the Nobles, is adorned by a portrait in full length of Lewis XV, made at the manufactory of the Gobelins, the colours of which are much faded.

Saloon of the great Officers, in which are fine views of Naples and Florence, by Hackert.

Saloon of the Gentlemen of the Bed-chamber, hung with silk tapestry of Beauvais. In this room there is a picture of the present Count of Artois and his sister, both in their youth. On the mantle-piece is a most curious basso-relievo of alabaster agath found in Herculaneum.

Saloon of the King, is hung with crimson satin and richly gilt; the curtains and chairs of the same. As curiosities, we admire

in this room an enormous vase of malachite, two candelabras, and two *dessus de buffet* of the same, adorned with the richest gilt ornaments, given to Bonaparte by the Emperor of Russia during the short time of their intimacy.

The following pictures will be seen, but not all of them admired:

Lewis XIV, by Rigaud. — The Duchess of Burgundy, mother to Lewis XV, by Santerre. — Mad. de Maintenon, and Mlle de Blois, natural daughter of Lewis XIV, and Mad. de la Vallière; by Rigaud. This latter picture has been restored; it is a very true likeness of that celebrated lady.

Council Hall, hung with Beauvais tapestry, and adorned with some indifferent views of Versailles.

Gallery of Pictures, contains a great number, amongst which we notice the following, surveying them around and beginning by the right side:

The last picture of Vernet. — A model of the ship, *Ocean*, 120 guns, and of the *Triumphant*, 74 guns. — ~~The~~ Cupid-Seller, by Vien. — A town carried by assault, by Taunay. — The Funeral of the Daughter of Charlemagne, by Roanne. — A fine flower picture, by Van Dael. — The Annunciation, by Poussin. — Time breaking the arrows of Cupid, by Carafe. — The Family of Coriolanus, by Goffier. — Mad. de Maintenon, by Mignard. — Flowers, by Van Spaendonck. — Some very fine vases of agath. — A shipwreck, by Manglard. — Ica-

was preparing to fly, by Denis.—A small but expressive picture of the Ambassadors of Morocco when, for the first time, at the opera at the court of Lewis XIV.—An effect of light, by an unknown painter.—Distress, by Bourdon.—A model of a 74 gun ship of an old construction. — Mlle Coutanges, mistress of Lewis XIV, by Lefevre.—Charlemagne visiting the Cathedral at Worms, by Roanne.—A girl with a broken jug, by Greuze.—Paulina and Sabinus, by an Italian master.—The forest of Fontainebleau, by Delehu. This gallery leads to the private apartments, being

The private closet of the King, splendidly furnished; hung with green Lyons damask and green ornaments, with gold embroidery; furniture covered with the same, and gilt over, as also the pannels.

Bath closet, containing the necessary apparatus.

King's bed-room, hung with apricot silk and violet borders; curtains and chairs of the same.

Saloon, Lyons silk, light-blue, and white flowers, apricot borders.

Family saloon (oval), hung with silk and Beauvais tapestry. No gilt ornaments. Contains the portraits of the Dukes of Burgundy, of Anjou, and of Lewis XV.

Dining-room.—*Pictures*: A snow storm, by Van Loo; Paulina and Sabinus, by Bouillon; both very good pieces.

The pleasure-grounds are delightful, and adorned with many handsome buildings, sta-

tues, pieces of water, and cascades. The Grand Trianon was always much inhabited by Lewis XIV, XV, and XVI. It was a kind of retreat from the pompous parade of Versailles. Bonaparte also took great delight in Trianon, frequently passed several days together there, and had a direct road made to it from St. Cloud. He had formed a select library there, which, it is said, was pillaged by the Prussians, in 1815.

LITTLE TRIANON, and its gardens, were formed under the reign of Lewis XV; and that king was there when he was attacked by the contagious disease of which he died. Lewis XVI gave it to his queen, who took great delight in this spot; and laid out the gardens in the English style. Delille says of it :

Semblable à son auguste et jeune déité,
Trianon joint la grâce avec la majesté.

This small palace, situated at one of the extremities of the park of the Grand Trianon, consists of a square pavilion, about 72 feet each front. It is composed of a ground-floor and two stories, decorated with a Corinthian order, and crowned with a balustrade. The columns and pilasters are fluted. The interior is adorned throughout with the most delicate taste. The gardens are delightful, and embellished with the most pleasing structures; here a temple of Love; there a charming Belvedere; an artificial rock, from which water rushes with violence, and loses itself in a delightful lake; a light picturesque wooden

bridge, a rural hamlet, grottoes, cottages embowered in thick groves of trees, diversified in their turn with statues and seats in the most pleasing manner.

It was in this chateau that the Empress Marie-Louise had her first interview with her father, the Emperor of Austria, after the abdication of Bonaparte, in 1814. She had come from Blois, where she had retired when the allied powers attacked Paris. Having passed five days at Trianon, she went to Gros-Bois, on her way to Germany.

SAINT-CYR.—Another remarkable spot in the great park of Versailles, and about three miles from that town, is the *Maison de Saint-Cyr*, founded by Madame de Maintenon, for the gratuitous education of 250 young ladies of noble birth. All the plans of the building were made by J. H. Mansard; and it was carried on with such activity, that, begun the first of May 1685, it was finished the first of May following, and in a situation to receive the young ladies. There were kept constantly employed at it 2500 workmen.

In 1793, this institution was abolished, and succeeded, in 1801, by a special military school, which still remains there.

JOUY.—On the opposite side of Versailles from Saint-Cyr, about three leagues from it, is Jouy, where there is a magnificent chateau, with a remarkable orangery and a park of 300 acres. But this village is chiefly renowned for its manufacture of printed cottons, which, for the durability of their colour in par-

ticular, are more esteemed than any others in France.

Near Jouy, in the park of Versailles, is the village of

BUC, remarkable for the superb aqueduct erected by Lewis XIV. It is supported by nineteen arcades. Near this place is the source of the *Bièvre*, afterwards called *la Rivière des Gobelins*.

VINCENNES.—Vincennes is a large village about four miles east from Paris, famous for its forest, called the *Bois de Vincennes*, and its ancient royal chateau. The forest appears to have existed long before the chateau, and to have been much more extensive formerly. Philip Augustus surrounded the wood with very strong and thick walls in 1283; and Henry III, king of England, made him a present of a great quantity of stags, deer, wild-boars, and other animals to put into his forest of Vincennes, for the sports of the chase. Philip Augustus, taking pleasure in the sport, built a country-seat there, which was known at that time by the name of *Regale manerium*, or the royal manor. Louis IX often visited Vincennes, and used to sit under an oak in the park to administer justice. In 1337, Philip of Valois demolished the ancient building, and laid the foundations of that now known by the name of the *Donjon*, which was completed by the kings his successors.

Henry V, king of England, the hero of Agincourt, died at Vincennes, in 1422.

Louis XI took great delight in Vincennes,

and made great augmentations and embellishments to it. It was in the reign of that cruel and superstitious prince, about the year 1472, that the donjon of Vincennes began to be a state prison.

Charles IX died there in 1574.

In the reign of Louis XIII, Mary of Medicis, his mother, who was fond of Vincennes, added to it the magnificent gallery still in existence; and Louis XIII began the two large buildings to the south, completed by Lewis XIV.

In 1661, cardinal Mazarine died at Vincennes. The duke of Orleans, when regent of the kingdom, continued to live in the Palais Royal, at Paris; and therefore, in order to have the young king Lewis XV near him, he fixed the king's residence, in the first year of his reign, 1715, at Vincennes, till the chateau of the Tuileries could be got ready for him. In 1731, the trees in the *bois de Vincennes* being almost all decayed with age, were felled, and acorns were sown in a regular manner through the park, from which have sprung the oaks which now form one of the most shady and agreeable woods in the neighbourhood of Paris.

Vincennes, though no longer a royal residence, always continued to be a state-prison. Here the celebrated Mirabeau was confined from 1777 to 1780; and wrote, during that time, besides other works, his *Lettres à Sophie*. This prison having become almost useless, during the reign of the unfortunate

Lewis XVI, it was thrown open to the public in 1784. During the first years of the revolution, Vincennes was used as a place of confinement for disorderly women.

In the time of Bonaparte, it again became a state prison; and a more horrible despotism appears to have been practised in it than at any former period. The unfortunate duke d'Enghien, who was arrested in Germany, the 15th of March 1804, having been conducted to Vincennes on the 20th, at five in the evening, was condemned to death, the same night, by a military commission, and shot immediately, at half past four in the morning, in one of the ditches of the castle. His body was interred on the spot where he fell. On the 20th of March 1816, the eve of the anniversary of his death, a search having been made for his remains, by order of Lewis XVIII, they were discovered, and placed with religious care in a coffin, which was transported into a room in the chateau, the same in which the council of war sat which condemned him to death. Near the coffin is a large stone which the murderers of the prince are said to have thrown on his head after he was shot. On the coffin is this inscription: *Ici est le corps du très-haut, très-puissant prince, Louis-Antoine-Henri de Bourbon, Duc d'Enghien, Prince du Sang, Pair de France. Mort à Vincennes, le 31 Mars 1804, à l'âge de 31 ans, 7 mois, 18 jours.*

The chamber in which this tomb is placed is very dark, and hung with black. In the

recess of a window is a small altar where a priest says mass every day at 11 o'clock. Two tapers and a lamp are kept burning night and day; and a sentinel mounts guard there every day, from 6 in the morning till 6 in the evening.

An expiatory monument, by M. Deseine, which will contain the remains of the Duke of Enghien, will be placed in this room. The following inscription, written by the Academy of Belles-Lettres of the Institut, will be engraved on it.

Ossa hic sita sunt
LUD. ANT. HENRICI
BOURBONNICI CONDÆI, DUCIS ENGUIANI,
qui tunc exulante legitimo Rege.
Apud exteros ultra Rhenum hospitaretur.
Insidiis tyranni spreto jure gentium interceptus.
Intra hujusce castelli munimenta.
Nefariè damnatus et percussus occubuit.
Nocte vigesima prima Marti MDCCCIV,
Ludovicus XVIII, avito solio redditus.
Desideratissimi principis reliquias
Tumultuariè tum defossas requiri.
Atque sacris piacularibus ritè institutis.
Hoc monumento condi jussit
MDCCCXVI.

The general form of the chateau of Vincennes is a regular parallelogram of considerable size, and composed of the old and modern buildings above-mentioned. Round this parallelogram are nine square towers, distributed with art, and among them the *Donjon*, the highest and most famous. Deep ditches faced with stone, formerly filled with water, surround the whole.

The chapel, called *la Sainte Chapelle*, built

by Charles V, is in the second court to the right. It is a most beautiful specimen of Gothic architecture. The interior is only remarkable for its windows of painted glass, done by Cousin, from the designs of Raphael. But many of them have been destroyed, and only seven remain.

The chateau of Vincennes is still a state prison; and the military service is performed by two companies of veterans, or by a regiment of the royal guard.

About half a mile to the north of Vincennes are the villages of Montreuil and Bagnolet, celebrated for their fruit, and particularly the peaches, which are reckoned the finest in France. The trees are all against walls, which, from their prodigious number, give a singular appearance to this part of the country.

PONT-DE-SAINT-MAUR, a village at the south-east extremity of the Bois de Vincennes, owes its origin and name to a bridge thrown over the Marne, at this spot, which existed in the 12th century, and was thoroughly repaired in 1811. The same year a canal was begun a little below the bridge. The Marne in this part forms, by its bendings, a kind of peninsula, which, from the pont de Saint-Maur to Charenton-Saint-Maurice, is hardly half a league broad, while the windings of the river form a course of nearly seven leagues. The navigation in this long circuit being very difficult and dangerous, gave rise to the undertaking of the canal, which

is now nearly completed, and does the greatest honour to the engineer who directed it. It is one of the finest monuments of the kind in existence. This canal, terminating in a vast and magnificent port, is almost entirely cut out of the solid rock, and is arched over with an immense vault of stone. The interior sides are formed out of the rock. The exterior of the vault is planted with four rows of trees, which form a very picturesque promenade from its position, and its extensive and varied prospects. This subterraneous canal, with the basin, or port, capable of containing a thousand boats, is one of the finest and most curious works of this age; and we advise all those who admire great and useful undertakings to visit it. The canal is 30 feet broad, with a towing path of 10 feet.

Adjoining Pont-de-Saint-Maur, is the celebrated village of

SAINT-MAUR, which some antiquaries suppose to have been founded by the soldiers of Julius Cæsar. It owes all its glory to its ancient Benedictine abbey, famed for the regular and meditative life of its monks. After having flourished for near nine centuries, it was secularised in the 16th century; and eight or nine canons were substituted in place of the monks. The celebrated Rabelais, afterwards *cure* of Meudon, had been a monk in this convent, and is said to have composed there a great part of his *Pantagruel*. The library was the finest and most numerous of those times, and now forms a part of the king's library, at

Paris. Near the village of Saint-Maur, before the revolution, was one of the most magnificent chateaux near Paris. It had belonged to the bishop of that city, to Catherine of Medicis, and to the Princes of Condé. Sold during the revolution, as national property, it was entirely demolished; but the park remains in all its former extent and beauty. It was at Saint-Maur that the first essays in comedy were represented by the *Confrères de la Passion*, in the reign of Charles V.

This village, though it has lost much of its ancient celebrity, has still many pleasant country seats, agreeably situated. It is two leagues and a quarter south-east of Paris. The territory is bad and unproductive.

PLANTS.—*Arenaria peploides*; *sedum sex-angulare*; *fremaria bulbosa*, *inula hirta*, *orchis simia*.

Vehicles, Place de la Bastille.

CHANTILLY.—The Prince of Condé lived in his magnificent palace here before the revolution, and though the great building was destroyed, he still occasionally resides on the spot. He has caused many reparations to be made in the buildings and the embellishments. The great piece of water, and the noble stables, are now in order. In the habitation of the prince is a superb gallery, in which the victories of the great Condé are represented.

On the left are the stables, the exterior of which has escaped the fury of the revolutionists; it is a large and fine building, detached from the chateau, and has all the ap-

pearance of a palace. It is an immense oblong, well paved, with mangers and racks on each side, the whole of which are kept in a state of greater neatness than is commonly the practice in France. In the centre there is a spacious dome, with several apartments. All the stags' heads which ornamented the interior of the buildings have been struck off, a circumstance that gives a most ridiculous appearance to the stumps which have been left behind. There was formerly a very pretty emblematical figure, which hung over the reservoir of water under the dome, but it has been completely annihilated.

A little beyond the stables, to the left, is the *manège*, an open circular piece of ground, encircled by Doric pillars.

On one side of the *manège* is the court for the carriages and grooms; and a few yards behind it, the tennis-court, which is as large as the one at Versailles, and enclosed within a very noble stone building. This place was purchased by a merchant, who, for some particular reason, has resolved to convert it to no other than its original purpose. A person resides in the lodge, to keep it in good order. From these edifices, which upon the whole are in a state of tolerable preservation, you advance on a gentle declivity to the scene of havoc. The principal palace is now a heap of ruins; it was purchased by two persons, who demolished it for the sake of the materials, which they sold for above ten times the sum of the original purchase money.

The chateau d'Enghein has not been pulled down, and is now used as a barrack for the chasseurs ; but the chateau of the Duke of Bourbon, in which the family of Condé commonly resided, was converted into a prison during the days of the revolutionary tribunal. The chateau Bourbon has been completely stripped of its decorations and furniture ; and nothing remains but bare walls. The beautiful bridge of La Vallière, which formerly afforded a communication between the palace and the Island of Love, now a bog, was broken down and the materials removed, lest the prisoners should find an opportunity of escaping over it. It would be a painful task to ourselves, and afford no pleasure to our readers, to enter into a further detail of the ravages committed here after the fatal 10th of August ; a period which can never be remembered but with the greatest horror. — Voitures, 50, rue Faub. St. Denis.

ERMENONVILLE, MORFONTAINE. — These two elegant chateaus, about 11 or 12 leagues to the north-east of Paris, on the road to Soissons, are generally visited by strangers who remain some time in the capital. The pleasure-grounds, laid out in the English style, are greatly admired. Ermenonville was much frequented formerly, when the tomb of J. J. Rousseau, who died at that place, was to be seen there in the isle of Poplars.

Morfontaine was the property of Joseph Bonaparte.

COMPIEGNE, FONTAINEBLEAU, RAMBOUILLET.

Though these three royal palaces cannot, on account of their distance, be reckoned in the environs of Paris, yet, as they are generally visited by strangers who make any stay in the capital, we have determined to give a description of them in this place.

COMPIEGNE.—The palace of Compiègne is very pleasantly situated between the town and forest, and close to both. The exterior is elegant, but not grand or magnificent. The suite of rooms within is very splendid, and they are superbly decorated and furnished. It was in the palace of Compiègne that Bonaparte received the Archduchess Maria-Louisa, and he had it magnificently fitted up on that occasion. The great gallery was also erected by him. It is above 100 feet long, 40 broad and 30 in height. The roof, which is vaulted, is supported on each side by 20 fluted pillars of marble, the flutings being richly gilt. The ceiling is divided into 12 grand compartments, beautifully painted with allegorical figures, representing the principal victories of Bonaparte, the names of which are inscribed above each: as Egypt, Marengo, Austerlitz, etc. etc. The remainder of the ceiling is filled up with garlands of laurel and the letter N in the centre of them, with eagles holding thunderbolts in their claws, and a profusion of stars and bees, all richly gilt. The effect is very grand, and it would not be easy to name a more striking or beautiful gallery.

The principal bed-room surpasses all the other apartments in its superb furniture. The top of it is composed of a crown of flowers. The white hangings, ornamented with gold lace and fringe, are supported by two statues of gilt wood, four feet and a half high. At the back of the bed hangs a Roman silk drapey, on orange ground with gold flowers.

There are some fine paintings in the chapel and the other apartments.

The gardens in front of the palace are prettily laid out, and there is an arbour of iron frame work, 4800 feet in length, and 14 feet broad, which leads from the steps of the palace to the forest, forming a delightful shady walk in the heat of summer. There is also a canal of the same length, on which the king may proceed in a boat to the first hunting station in the forest.

The forest of Compiègne contains 28,000 acres, and is well laid out in roads and green alleys for the purpose of hunting. The town contains about 6000 inhabitants, and the best inn is the *Lion-d'Or*. Compiègne is about 45 miles from Paris, on the road to Brussels.

This is one of the most ancient possessions of the royal family of France. It is known that Clovis had a seat at Compiègne, and the property has never been alienated from the throne.

It was at the siege of Compiègne that the Maid of Orleans was taken by the English in 1470.

During the revolution, the palace was con-

verted into a school; and in 1814, it was attacked by the Prussians, and defended for a long time by the French. Compiègne is 19 leagues north east of Paris. The road is by *Senlis* and *Verberie*. The cathedral of Senlis is a fine piece of Gothic architecture, and the steeple is much admired.—Diligence, 50, Faub. St. Denis.

FONTAINEBLEAU.—The road from Paris to Fontainebleau is by the disagreeable faubourg of Saint-Marceau and by the barrier of Italy. The stranger who travels on the direct road to a royal palace, only forty miles from the capital, is surprised not to see it bordered by villas or country-seats; but all the approaches to Paris offer, more or less, the same subject for astonishment. The road is planted for a league with two rows of clipped elms, which increase rather than diminish the monotony of the country. Immediately after leaving the barrier, on the left, is the road to Choisy; and soon after, on the right, we see the chateau of Bicêtre, at the end of a long avenue.

Villejuif, the first post, is remarkable for an obelisk on the left of the road, at the entrance of the village, which marks the northern extremity of the base of a triangle formed for measuring an arc of the meridian.

COUR DE FRANCE.—This hamlet, which was formerly the post, and consists only of a farm-house and an inn, lies between Villejuif and Essone, and will be remarkable in history as the spot where Bonaparte first learnt that his imperial reign was over and that the allies had

entered the capital of his empire. He had left his army and had reached Sens on the 30th of March 1814, almost alone. The same evening he got to the *Cour de France*, travelling post in a wretched cabriolet, and followed by a few of his generals and officers on any horses they could pick up. Bonaparte stopped at the inn of the *Cour de France*, and dispatched some officers to Paris to obtain information. In the greatest anxiety and impatience, he kept walking up and down the high road, waiting for their return, till harrassed with fatigue and hunger, he sat down to supper, ate with great appetite, and throwing himself on a bed, slept till midnight. He then awoke, and not finding the officers returned, got into a carriage to meet them. He had not gone far from the *Cour de France*, when he was met by a general in full speed, who informed him of the capitulation of Marmont, and the occupation of Paris by the allies. Bonaparte, as if struck by a thunderbolt, exclaimed: "I would rather have been stabbed through the heart." On his return to the inn he held a council with his officers, when it was decided they should return to *Fontainebleau*.

After passing the village of Fromenteau, the appearance of the country is rich and fruitful, covered with seats, parks, and villages, that indicate plenty, animated by a variegated cultivation, with the Seine winding to the left, forming a very interesting prospect. Leaving Fromenteau, the road crosses the Orge, over a fine bridge of extraordinary height, and cu-

rious by its arches, built one above another. On this bridge are two fine fountains, surmounted by groupes; one representing Time, holding a medallion of Lewis XV; the other composed of children supporting a globe, on which are the arms of France. Each fountain has a large basin, and is adorned with a tablet on which is the following inscription: *Ludovicus XV, Rex christianissimus viam hanc difficilem, arduam ac pen. in viam, Scissis disertisque rupibus, explanato colle, Ponte et aggeribus constructis, Planam, rotabilem et amœnam, Fieri curavit. Anno M. D. VII. XXVIII.*

These fountains were much damaged during the revolution, by the ruffians called the Marsellois, who passed this way on their road to Paris. The most pleasing views are now seen on both sides of the road; on the right is Vinq, celebrated for its excellent cheeses. Instead of monotonous plains, the prospect is changed to a pretty valley, through which, in the midst of meadows, winds the little river Orge, bordered to the west by rising grounds covered with verdure.

Before we reach Essone, we see, on the left, the ancient town of

CORBEIL, once noted for its ancient monuments, and now one of the granaries of Paris. Two vast water-mills, and several others less considerable, are constantly at work for the supply of the capital. There is also at Corbeil a very large market-place and a superb magazine for corn, erected during the ministry of the celebrated Abbé Terrai.

ESSONE, consisting of a fine long street, has manufactories of cotton, copper, and printed calicos, where Berthollet and Chaptal's method of bleaching is pursued. The royal gunpowder manufactory is remarkable on account of its singular situation. The place in which the different substances are prepared for making the powder is entirely blackened by the dust of the charcoal, and seems to resemble the poetical descriptions of the infernal regions; a stream is crossed, over a plank, which may be called the passage of the Styx into the Elysian fields; for, on the other side, is a charming meadow, shaded by fine trees, and intersected by several branches of a small river which serves to turn the machinery. Near this spot is the little hamlet of Moulin-Gallant, celebrated for the paper-mills at which vellum paper is manufactured. About half a mile from Chailly, the post station, the road enters the noble forest of

FONTAINEBLEAU, which contains above 34,000 acres, and is remarkable for the variety and singularity of its prospects. On one side are rocks, surrounded with morasses; one part exhibits nothing but barren sands, while another contains lands covered with the finest wood, oak, beech and fir, affording the most picturesque views. On leaving a fertile valley, the traveller finds himself in an uninhabited desert; but, on the other hand, many parts of the forest contain walks lined with trees extending farther than the eye can reach.

The streets of Fontainebleau are broad and

regular, and the houses are well built, both of brick and stone. But this place owes its chief celebrity to its ancient palace, which exhibits a grand pile of buildings, each bearing the character of its peculiar architecture. The principal entrance is by a vast square, called *la cour du cheval blanc*. The two wings of the building are modern. Of the various galleries which once decorated the interior, that of Francis I alone is preserved; here is the bust of that great monarch, and also the fresco paintings of Primaticcio and Rossi, still fresh, after the lapse of three centuries. The gallery itself is curious as a monument of the history of the arts, and as a general model of a style of building now entirely exploded. It is a singular mixture of paintings and stucco ornaments, composed of flowers, fruits, children, men and animals, executed by the distinguished sculptor, Paul Ponci, whose genius and invention were admirable.

Christina, queen of Sweden, inhabited for some time the palace of Fontainebleau; and it was in the gallery of the *stags* that her chamberlain Monaldeschi was put to death by her order, and, it is said, in her presence.

The chapel is ornamented with a number of paintings and a profusion of gilding, and is paved with various-coloured marble. In the grounds are some fine pieces of water.

Fontainebleau was a royal residence as early as the 12th century; and Louis VII is supposed to have been the founder of the palace. There are letters of Saint Louis, dated *from*

my deserts in Fontainebleau; and the apartments of that king are still shown there. Philip-le-Bel was born and died in the chateau. Francis I, however, was the most attached to it; and it was under his reign that Fontainebleau acquired its chief importance from the celebrated artists whom he sent for from Italy, to superintend its embellishment. Fontainebleau was also a favourite residence of Bonaparte, who expended vast sums of money in improving the building, and in the elegant furniture of the apartments. Charles the IV of Spain resided in this palace for some time after his abdication; and his apartments were afterwards occupied by Pope Pius VII, for the space of two years. Here Bonaparte signed the act of his abdication of the thrones of France and Italy, on the 11th of April 1814. At Fontainebleau also, he again made his appearance on the 30th of March 1815, after his return to France from Elba.

The town of Fontainebleau has two fine barracks, and public baths; its grapes, which are greatly esteemed at Paris, are called *chasselas*. The best inn is the *Hôtel de la ville de Lyon*, kept by M. Mirville; good accommodations are to be had there.—Diligence, No. 24, rue du Bouloi.

RAMBOUILLET.—The chateau of Rambouillet is situated in a park, in the midst of woods and waters. It is ten leagues southwest of Paris, on the road to Chartres. The approach from the village is by a long avenue, planted on both sides with double and treble

rows of lofty trees, the tops of which are so broad and thick as almost to meet each other. This avenue opens into a lawn, in the centre of which is the chateau. It is a vast Gothic structure, entirely of brick.

Francis I died in this palace, and Lewis XIV held his court in it for some years. The apartment in which he slept and held his levee is still kept in the same condition as he left it. On the sides of the bed are the portraits of Lewis XIV and XV, and of Philip IV of Spain and his queen.

The rooms are all magnificently furnished ; and the grand saloon is an immense hall, the floor of white marble, and two rows of Corinthian marble pillars on each side. The gardens are spacious, and were laid out in the French taste, by Le Nôtre. The park is 2000 acres in extent, and surrounded by a forest of nearly 30,000 acres.

The dairy, or *laiterie*, all of white marble, is much admired. In the park is a flock of merino-sheep, the first ever introduced into France. They were brought there about the year 1785.

The diligence from Chartres to Paris passes through Rambouillet about 11 o'clock in the morning, and goes by Versailles.

NEUILLY.—This village, situated on the road from Paris to St. Germain, on the banks of the Seine, has acquired much celebrity on account of its magnificent bridge, delightful gardens, and the interesting views which it

commands. In 1606 there was simply a ferry at this place, but Henry IV, with his Queen, having been precipitated into the water by the horses taking fright, led to the construction of a wooden bridge, which, however, did not last many years. The present superb structure was built by Perronet, it is 750 feet long, and is composed of 5 arches, each 120 feet wide and 30 feet high; there is neither rise nor fall, and the masonry is of the most excellent workmanship. It was opened with great ceremony in 1772, and Lewis XV was the first who drove over it in his carriage. This spot has to boast of many fine houses which belong to the opulent and fashionable inhabitants of the metropolis. The fête is on the 24th of June. The war between France and the Allies terminated here in 1814; not indeed by a decisive battle, but by the last firing, about six in the evening of the 30th of March.—Conveyances at the end of the quay of the Tuileries.

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